ANNOTATIONS

BY

SAM. JOHNSON & GEO. STEEVENS,

AND

THE VARIOUS COMMENTATORS,

UPON

KING HENRY V.

WRITTEN BY

WILL. SHAKSPERE.

——SIC ITUR AD ASTRA.

VIRG.

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ANNOTATIONS

UPON

KING HENRY V.

DRAMATIS PERSONÆ.

ARCHBISHOP CHICHLEY. STEEVEN
John Fordham, consecrated, 1388, died 1426.
REED.

CHORUS.

1. *O for a muse of fire,* &c.] This goes upon the notion of the Peripatetick system, which imagines several heavens one above another; the last and highest of which was one of fire. WARBURTON.

It alludes likewise to the aspiring nature of fire, which by its levity, at the separation of the chaos, took the highest seat of all the elements. JOHNSON.

3. ———*princes to act,*
And monarchs to behold———]

Shakspere does not seem to set distance enough between the performers and spectators. JOHNSON.

7. *Leash'd in like hounds, should famine, sword, and fire,*
Crouch for employment.———], In *K. Henry* VI. "Lean famine, quartering steel, and climbing fire," are called the three attendants on the English general, Lord Talbot; and, as I suppose, are the *dogs of war* mentioned in *Julius Cæsar*.

This image of the warlike Henry very much resembles *Montfaucon's* description of the *Mars* discovered at *Bresse*, who leads a lion and a lioness in couples, and crouching as for employment.

TOLLET.

Warner, in his *Albion's England*, 1602, speaking of *K. Henry* V. says:

"He led good fortune in *a line*, and did but war and win." Holinshed (p. 567), when the people of Roan petioned *K. Henry* V. has put this sentiment into his mouth: "He declared that the goddesse of battell, called Bellona, had three hand-maidens, ever of necessitie attending upon her, as *blood*, *fire*, and *famine*. STEEVENS.

13. *Within this wooden O,*——] Nothing shews more

more evidently the power of custom over language, than that the frequent use of calling a circle an *O*, could so much hide the meanness of the metaphor from Shakspere, that he has used it many times where he makes his most eager attempts at dignity of style.

JOHNSON.

Within this wooden O,——] an allusion to the theatre where this *History* was exhibited, being, from its *circular* form, called the *globe*. The same expression is applied for the like reason, to the *world*, in *Antony and Cleopatra:*

A sun and moon which kept their course,
And lighted the little *o*, the earth.

I know not whether Shakspere calls the Globe-playhouse *a cock-pit*, from its being a *round* building, or else from its serving that purpose also: the latter appears probable, from his styling the floor an *unworthy scaffold*, which suggests the idea of its being temporary, and that the edifice answered both turns, by means of a slight alteration. HENLEY.

13. *The very casques.*] The helmets. JOHNSON.

18. *Imaginary forces*——] *Imaginary* for *imaginative*, or your powers of fancy. Active and passive words are by this author frequently confounded.

JOHNSON.

21. *Whose high upreared and abutting fronts*
The perilous *narrow ocean parts asunder.*]

Perilous narrow, in burlesque and common language, meant no more than *very narrow*. In old books this mode of expression occurs perpetually.

A perilous *broad brim to a hat*, a perilous *long sword*, &c. So, in Beaumont and Fletcher's *Humorous Lieutenant:*

" She is *perilous* crafty."

Thus, *villanous* is only used to exaggerate, in the *Tempest:*

" ———be turn'd to barnacles or apes
" With foreheads *villanous* low."

Again, in John Florio's *Preface to his translation of Montaigne:*

" ——— in this *perilous* crook'd passage——."

STEEVENS.

25. *And make imaginary puissance:*] This shews that Shakspere was fully sensible of the absurdity of shewing battles on the theatre, which indeed is never done but tragedy becomes farce. Nothing can be represented to the eye, but by something like it, and *within a wood O* nothing very like a battle can be exhibited. JOHNSON.

Other authors of that age seem to have been sensible of the same absurdities. In Heywood's *Fair Maid of the West*, 1631, a Chorus enters and says,

" Our stage so lamely can express a sea,
" That we are forc'd by Chorus to discourse
" What should have been in action, *&c.*"

STEEVENS.

28. *For 'tis your thoughts, that now must deck our kings.*
Carry them here and there;———] We may read

read *king* for *kings*. The prologue relates only to this single play. The mistake was made by referring *them* to *kings* which belongs to *thoughts*. The sense is, *your thoughts must give the king his proper greatness*; *carry therefore* your thoughts *here and there*, jumping over time, and crowding years into an hour. JOHNSON.

I am not sure that Dr. Johnson's observation is just. In this play, the king of France as well as England makes his appearance; and the sense may be this;—*it must be to your imaginations that our kings are indebted for their royalty*. Let the fancy of the spectator furnish out those appendages to greatness which the poverty of our stage is unable to supply. The poet is still apologizing for the defects of theatrical representation. STEEVENS.

ACT I.

1. *Archbishop of Canterbury.*] This first scene was added since the edition of 1608, which is much short of the present editions, wherein the speeches are generally enlarged, and raised: several whole scenes besides, and all the choruses also, were since added by Shakspere. POPE.

On this subject a play was written about the time of

of Shakspere; but whether before or after his *Henry V.* made its appearance, has not yet been absolutely determined. (It is thus entered in the books of the Stationer's company. "Tho. Strode, May 2, 1594. A booke entituled the famous Victories of Henry the Fift, containing the honorable Battell of Agincourt." There are two more entries of a play of *Henry* V. viz. between 1596 and 1615, and one August 14th, 1603.) I have two copies of it in my possession; one without date (which seems much the elder of the two) and another (apparently printed from it) dated 1617, though printed by Bernard Alsop (who was printer of the other edition), and sold by the same person and at the same place. Alsop appears to have been a printer before the year 1600, and was afterwards one of the twenty appointed by decree of the star-chamber to print for this kingdom. I believe, however, this piece to have been prior to that of Shakspere for several reasons: First, because it is highly probable that it is the very "displeasing play" alluded to in the epilogue to the second part of *K. Henry* IV.—*for Oldcastle died a martyr.* Oldcastle is the Falstaff of the piece, which is despicable, and full of ribaldry and impiety from the first scene to the last.—Secondly, because Shakspere seems to have taken not a few hints from it; for it comprehends in some measure the story of the two parts of *Henry* IV. as well as of *Henry* V. and no ignorance, I think, could debase the gold of Shakspere into such dross, though

though no chemistry but that of Shakspere could exalt such base metal into gold.—When the Prince of Wales in *Henry* IV. calls Falstaff *my old lad of the Castle*, it is probably but a sneering allusion to the deserved fate which this performance met with; for there is no proof that our poet was ever obliged to change the name of Oldcastle into that of Falstaff, though there is an absolute certainty that this piece must have been condemned by any audience before whom it was ever represented.

Lastly, because it appears (as Dr. Farmer has observed) from the jests of the famous comedian Tarlton, 4to. 1611, that he had been particularly celebrated in the part of the Clown * in *Henry* V. and though his character does not exist in our play, we find it in the other, which, for the reasons already enumerated, I suppose to have been prior to this.

* Mr. Oldys, in a manuscript note in his copy of Langbaine, says, that Tarlton appeared in the character of the Judge who receives the box on the ear. This Judge is likewise a character in the old play. I may add, on the authority of the books at Stationers-Hall, that Tarlton published what he called his *Farewell*, a ballad, in Sept. 1588. In Oct. 1589, was entered, "*Tarlton's Repentance, and his Farewell to his Friends in his Sickness, a little before his Death*;" *in* 1590, "*Tarlton's Newes out of Purgatorie:*" and in the same year, "*A pleasaunt Ditty Dialogue-wise, between Tarlton's Ghost and Robyn Goodfellowe.*"

This

This anonymous play of *Henry* V. is neither divided into acts or scenes, is uncommonly short, and has all the appearance of having been imperfectly taken down during the representation. As much of it appears to have been omitted, we may suppose that the author did not think it convenient for his reputation to publish a more ample copy.

There is, indeed, a play, called *Sir John Oldcastle*, published in 1600, with the name of *William Shakspere* prefixed to it. The prologue being very short, I shall quote it, as it serves to prove, that a former piece, in which the character of *Oldcastle* was introduced, had given great offence:

" The doubtfull title (gentlemen) prefixt
" Upon the argument we have in hand,
" May breed suspense, and wrongfully disturbe
" The peaceful quiet of your settled thoughts:
" To stop with scruple, let this breefe suffice.
" It is no *pamper'd glutton* we present,
" Nor *aged councellour to youthful sinne*;
" But one, whose vertue shone above the rest,
" A valiant martyr, and a vertuous peere,
" In whose true faith and loyalty exprest
" Unto his soveraigne, and his countries weale;
" We strive to pay that tribute of our love
" Your favours merit: let faire truth be grac'd,
" Since forg'd invention further time defac'd.

STEEVENS.

4. ——*the* scambling *and unquiet time.*] In the old

old household book of the fifth earl of Northumberland, there is a particular section appointing the order of service for the *scambling* days in lent, that is, days on which no regular meals were provided, but every one *scambled*, i. e. *scrambled* and shifted for himself as well as he could.—So, in the old noted book, entitled, "Leicester's *Commonwealth*," one of the marginal heads is, "*Scambling* between Leicester and Huntington at the upshot." Where in the text, the author says, "Hastings, for ought I see, when he cometh to the *scambling*, is like to have no better luck by the bear [Leicester] then his ancestors had by the boare [*K. Richard* III.]," edit. 1641, 12mo. p. 87. So, again, Shakspere himself makes *K. Henry* V. say to the Princess Katharine, "I get thee with *scambling*, and thou must therefore prove a good soldier breeder." Act V.

PERCY.

Shakspere uses the same word in *Much Ado about Nothing*,

"*Scambling*, out-facing, fashion-mong'ring boys."

Again, in the *Merry Devil of Edmonton*, 1626:

"Leave us to *scamble* for her getting out."

STEEVENS.

29. *Consideration like an angel*, &c.] As paradise, when sin and Adam were driven out by the angel, became the habitation of celestial spirits, so the king's heart, since *consideration* has driven out his follies, is now the receptacle of wisdom and of virtue.

JOHNSON.

34. *Never came reformation in a flood,*] Alluding to the method by which Hercules cleansed the famous stables, when he turned a river through them. Hercules still is in our author's head when he mentions the Hydra. JOHNSON.

50. *The air,* &c.] This line is exquisitely beautiful. JOHNSON.

The same thought occurs in *As You Like it,* act iii. scene 7.

" ——I must have liberty
" Withal, *as large a charter as the wind,*
" To blow on whom I please." MALONE.

53. *So that the* art *and* practic *part of life*] The meaning seems to be this. He discourses with so much skill on all subjects, that *the art and practice of life must be mistress or teacher of his theorique*; that is, *that his theory must have been taught by art and practice*; which, *says he,* is strange, since he could see little of the true art or practice among his loose companions, nor ever retired to digest his practice into theory; *art* is used by the author for *practice,* as distinguished from *science* or *theory.* JOHNSON.

54. ——*to this* theorique:] *Theorick* is what terminates in speculation. So, in *The Valiant Welchman,* 1615.

" ——son *Caradoc,*
" 'Tis yet unfit, that on this sudden warning
" You leave your fair wife to the *theorique*
" Of matrimonial pleasure and delight."

Bookish *theorique* is mentioned in *Othello.* STEEVENS.

62.

62. *The strawberry*, &c.] *i. e.* the wild fruit so called, that grows in the woods. STEEVENS.

68. ——*crescive in his faculty.*] Increasing in its proper power. JOHNSON.

" *Grew like the summer grass, fastest by night,*
" *Unseen, yet* crescive *in his faculty.*"]
" Crescit occulto velut arbor ævo
" Fama Marcelli."

Crescive is a word used by Drant, in his translation of Horace's *Art of Poetry*, 1567:

" As lusty youths of *crescive* age doe flourishe
freshe and growe." STEEVENS.

90. *The severals, and unhidden passages,*] This line I suspect of corruption, though it may be fairly enough explained: the *passages* of his *titles* are the *lines* of *succession* by which his claims descend. *Unhidden* is *open, clear.* JOHNSON.

105. ——*good Uncle.*] John Holland, duke of Exeter, was married to Elizabeth the king's aunt. STEEVENS.

106. *Shall we call in*, &c.] Here began the old play. POPE.

107. *Not yet, my cousin*, &c.] The quarto, 1600 and 1608, read,

" *Not yet, my cousin; till we be resolv'd*
" *Of some serious matters touching us and France.*"
STEEVENS.

109. ——*task*——] Keep busied with scruples and laborious disquisitions. JOHNSON.

119. *Or nicely charge your understanding soul*] Take heed, lest by nice and subtle sophistry you burthen your knowing soul, or *knowingly burthen your soul*, with the guilt of advancing a false title, or of maintaining, by spacious fallacies, a claim which, if shewn in its native and true colours, would appear to be false. JOHNSON.

120. ——*miscreate*,——] Ill-begotten, illegitimate, spurious. JOHNSON.

123. ——*in* approbation.] *i. e.* in proving and supporting that title which shall be now set up. So, in Brathwaite's *Survey of Histroies*, 1614, "Composing what he wrote, not by report of others, but by the *approbation* of his own eyes." Again, in the *Winter's Tale:*

"That lack'd sight only;——nought for *approbation*

"But only seeing." MALONE.

125. ——*take heed how you* impawn *our person*,] The whole drift of the king is to impress upon the archbishop a due sense of the caution with which he is to speak. He tells him that the crime of unjust war, if the war be unjust, shall rest upon him.

"*Therefore take heed how you impawn* your *person*."

So, I think, it should be read, *Take heed how you* pledge yourself, your honour, your happiness, in support of bad advice.

Dr. Warburton explains *impawn* by *engage*, and so escapes the difficulty. JOHNSON.

The

The allusion here is to the game of chess, and the disposition of the *pawns* with respect to the *King*, at the commencement of this mimetick contest. HENLEY.

132. ——*brief* mortality.]

"Nulla *brevem* dominum sequetur." *Hor.* STEEVENS.

133. Under *this conjuration*,——] The quartos, 1600 and 1608, read,

"*After this* conjuration." STEEVENS.

139. ——*There is no bar*, &c.] This whole speech is copied (in a manner *verbatim*) from Hall's *Chronicle*, *Henry V. year the second*, *folio* 4. xx. xxx. xl. *&c.* In the first edition it is very imperfect, and the whole history and names of the princes are confounded; but this was afterwards set right, and corrected from his original, Hall's *Chronicle*. POPE.

142. This speech (together with the Latin passage in it) may as well be said to be taken from Holinshed as from Hall. STEEVENS.

144. ——*gloze*] Expound, explain, and sometimes comment upon. So, in *Troilus and Cressida*:

"——you have both said well;

"And on the cause and question now in hand

"Have *gloz'd* but superficially." REED.

176. *To* fine *his title*, &c.] This is the reading of the quarto of 1608, that of the folio is, *To* find *his title*.

I believe that *find* is right; the jury *finds* for the plaintiff, or *finds* for the defendant: to *find* his title

is, *to determine in favour of his title with some shew of truth.* JOHNSON.

Both the quartos, 1600 and 1608, read—To *fine* his title, *i. e.* to make it *shewy* or *spaicous* by some appearance of justice. STEEVENS.

178. ——————*the lady Lingare,*
Daughter to *Charlemain*, who was the son
To Lewis the emperor, and Lewis the son
Of *Charles the Great.*] But *Charlemain* and *Charles the Great* were one andthe same person. *Charlechauve* was indeed the son of Lewis the emperor; but who the lady Lingare was, hath not been discovered. Shakspere, however, gives the information just as he found it in Hall and Holinshed. REMARKS.

181. ——*Also king Lewis the* ninth,] The word *ninth* has been inserted by some of the modern editors. The old copies read *tenth*. *Ninth* is certainly wrong, and *tenth* certainly right. Isabel was the wife of Philip the second, father of Lewis the *ninth*, and grandfather of Lewis the *tenth*. REMARKS.

198. ——imbare *their crooked titles,*] Mr. Pope reads: *Than* openly embrace; But where is the antithesis betwixt *hide* in the preceding line, and *imbrace* in this? The two old folios read, *Than amply to* imbarre.—We must certainly read, as Mr. Warburton advised me, *Than amply to* imbare—lay open, display to view. I am surpriz'd Mr. Pope did not start this conjecture, as Mr. Rowe had led the way to it in his edition; who reads:

Than

" *Than amply to* make bare *their crooked titles.*"

THEOBALD.

Mr. Theobald might have found, in the quarto of 1608, this reading:

" *Than amply to* embrace *their crooked* causes;"

out of which line Mr. Pope formed his reading, erroneous indeed, but not merely capricious. JOHNSON.

The quarto 1600, reads—*imbace*

I know of no such word as *imbare*. To *unbar* is *to open*, which I suppose to be the word set down by the poet, and was probably opposed to *bar*. So, in the first scene of *Timon*, the poet says,

" I'll *unbolt* to you."

To *embar*, however, seems, from the following passage in the first book of Stanyhurst's translation of *Virgil*, 1582, to signify to *break or cut off abruptly*:

" Heere Venus *embarring* his tale," &c.

Yet, as to *bar*, in *Much Ado about Nothing*, is to strenghten,———

" ———that is stronger made

" Which was before *barr'd* up with ribs of iron."

So, *amply* to *unbar*, may mean to *weaken* by an open display of invalidity. STEEVENS.

Imbare is, I believe, the true reading, and means no more than to bare or lay upon. It is formed like *impaint*, *impawn*, and many other words used by Shakspere. MALONE.

218. ——*cold for action!*] The next speeches of Ely, Exeter, Westmoreland, and Canterbury, were added after the quartos 1600 and 1608. STEEVENS.

244. *They of those* marches,——] The *marches* are the borders, the limits, the confines. Hence the *Lords Marchers, i. e.* the Lords Presidents of the *marches*, &c. So in the first canto of Drayton's *Baron's Wars*:

"When now the *marchers* well upon their way," &c. STEEVENS.

249. ——*giddy neighbour*——] *i. e.* inconstant, changeable. JOHNSON.

251. *Never went with his forces into France,*] The quartos 1600 and 1608, read,

"———*never my great grandfather*
"Unmask'd *his power for France*———"

What an opinion the Scots entertained of the defenceless state of England, may be known by the following passage from *The Battle of Flodden*, an ancient historical poem:

"For England's king you understand
"To France is past with all his peers;
"There is none at home left in the land,
"But joult-headed monks, and bursten freers.
"Of ragged rustics, without rules,
"Of priests prating for pudding shives;
"Of milners madder than their mules,
"Or wanton clerks, waking their wives."
STEEVENS.

258. ——*at the ill neighbourhood.*] The quartos 1600 and 1608 read;

———*at the* bruit thereof. STEEVENS.

259. ——*fear'd*——] i. e. *frightened*. MALONE.

269.

269. ——*and* sumless *treasuries.*] The quartos 1600 and 1608 read,

" ——*and* shipless *treasury.* STEEVENS.

271. *If that you will France win*, &c.] Hall's *Chronicle. Henry V.* year 2. fol. 7. p. 2. x. POPE.

It is likewise found in Hollinshed, and in the old anonymous play of *K. Henry V.* STEEVENS.

279. *Yet that is but a* curs'd *necessity*;] A *curs'd* necessity means only *an unfortunate necessity. Curs'd*, in colloquial phrase, signifies any thing *unfortunate.* So we say, such a one leads a *cursed* life; another has got into a *cursed* scrape. It may mean, a necessity *to be execrated.*

The vulgarism is often used by Sir Arthur Georges in his translation of Lucan, 1614. So, B. vii. p. 293.

" His *curs'd* fortune he condemned."

Again, p. 297:

" ——on the cruel destinies

" The people pour out *cursed* cries."

Again, in Chapman's translation of the 5th *Odyssey:*

" ——while thus discoursed he held,

" A *curs'd* surge 'gainst a cutting rock impell'd

" His naked body." STEEVENS.

281. *And* pretty *traps*——] Thus the old copy; but I believe we should read *petty.* STEEVENS.

284. *For* government, *though* high, *and* low, *and* lower,] The foundation and expression of this thought seems to be borrowed from Cicero *de Republica*, lib. 2. *Sic ex* summis & mediis & infimis *interjectis*

jectis ordinibus, *ut* sonis, *moderatam ratione civitatem* consensu *dissimiliorum* concinere; *& quæ* harmonia *a* musicis *dicitur in cantu, eam esse* in civitate concordiam.

THEOBALD.

285. ——*in one* consent;] *Consent* is *unison.*

STEEVENS.

290. *Setting endeavour in continual motion;*
To which is fixed, as an aim or butt,
Obedience:——] Neither the sense nor construction of this passage is very obvious. The construction is, *endeavour,*———*as an aim or butt to which endeavour, obedience is fixed.* The sense is, that all endeavour is to terminate in obedience, to be subordinate to the publick good and general design of government. JOHNSON.

295. *They have a king and officers of sort:*] The quarto of 1600 reads, I think rightly,———officers of *sort*; *i. e.* of rank or quality. MALONE.

Officers of *sort* means officers of different degrees. In a London haberdasher's bill to his customer in the country, I lately saw the following charge, "To thread of *sorts*," *i. e.* of different kinds. STEEVENS.

304. *The civil citizens* kneading *up the honey*;] The bees do in fact *knead* the wax more than the honey, but that Shakspere perhaps did not know. JOHNSON.

The old quartos read—lading *up the honey*. STEEVENS.

308. *Delivering o'er to* executors *pale*
The lazy yawning drone.——] *Executors* is here used for *executioners.* MALONE.

319.

319. *Without* defeat.——] The quartos 1600 and 1608 read, *Without* defect. STEEVENS.

332. ——*empery*,] This word, which signifies *dominion*, is now obsolete, though formerly in general use. So, in *Claudius Tiberius Nero*, 1607:

"Within the circuit of our *empery*." STEEVENS.

339. ——*with a* waxen *epitaph*.] The quarto 1608 reads, *with a* paper *epitaph*.

Either a *waxen* or a *paper* epitaph, is an epitaph easily obliterated or destroyed; one which can confer no lasting honour on the dead. Shakspere employs the former epithet in a similar sense in *K. Richard II.*

"That it may enter Mowbray's *waxen* coat."

Again in G. Whetstone's *Garden of Unthriftiness*, 1576:

"In *waxe*, say I, men easily grave their will;
"In marble stone the worke with paine is wonne:
"But perfect once, the print remaineth still,
"When *waxen* seales by every browse are donne."

STEEVENS.

The second reading is more unintelligible, to me at least, than the other: a grave not *dignified* with the slightest memorial. JOHNSON.

359. ——*a nimble* galliard *won*;] A *galliard* was an ancient dance, now obsolete. So, in *All for Money*, 1574:

"Where shall we get a pipe to play the devil a *galliard*." STEEVENS.

Mr.

Mr. Reed hath cited the following description of a *Galliard*, from Sir J. Davis's *Orchestra*:

" But for more diverse and more pleasing show,
" A swift and wand'ring dance she did invent,
" With passages uncertain to and fro,
" Yet with uncertain answer and consent
" To the quick music of the instrument.
" Five was the number of the music's feet,
" Which still the dance did with five paces meet,
" A gallant dance that lively doth bewray
" A spirit and a virtue masculine,
" Impatient that her house on earth should stay,
" Since she herself is fiery and divine:
" Oft doth she of her body upward fine;
" With lofty turns and caprioles in the air,
" Which with the lusty tunes accorded fair."

366. *Tennis balls, my liege.*] In the old play of *Henry V.* already mentioned, this present consists of a *gilded tun of tennis-balls and a carpet.* STEEVENS.

367. *We are glad, the dauphin is so pleasant with us;*] Thus stands the answer of K. Henry in the same old play:

" My lord, prince Dolphin is very pleasant with me.
" But tell him, that instead of balls of leather,
" We will toss him balls of brass and of iron;
" Yea, such balls as never were toss'd in France.
" The proudest tennis-court in France shall rue it."

And

And the following passage is in Michael Drayton's *Battle of Agincourt:*

"I'll send him balls and rackets if I live,
"That they such racket shall in Paris see,
"When over line with bandies I shall drive;
"As that, before the set be fully done,
"France may perhaps into the hazard run."

STEEVENS.

374. *Chace* is a term at tennis. JOHNSON.

So is *the hazard*; a place in the tennis-court into which the ball is sometimes struck. STEEVENS.

378. *And therefore, living hence,——*] *Living hence* means withdrawing from the court, the place in which he is now speaking. STEEVENS.

384. *For* that *I have laid* by——] To qualify myself for this undertaking, I have descended from my station, and studied the arts of life in a lower character. JOHNSON.

The quartos 1600 and 1608 read—*for* this. STEEVENS.

390. ——*his balls to gun-stones;*——] When ordnance was first used, they discharged balls, not of iron, but of stone. JOHNSON.

So, Hollinshed, p. 947. 'About seven of the clocke marched forward the light pieces of ordnance, with *stone* and powder."

IN the BRUT of ENGLAND it is said that when Henry the fifth before Hareflete received a taunting message from the Dauphin of France, and a ton of tennis-

tennis-balls by way of contempt, "he anone lette
"make tenes balles for the Dolfin (Henry's ship) in
"all the haste that they myght and they were great
"GONNESTONES for the Dolfin to playe with alle.
"But this game at tennis was too rough for the be-
"sieged when Henry playede at the tenes with his
"harde GONNESTONES," &c. STEEVENS.

ACT II.

Line 1. *NOW all the youth of England*——] I have replaced this chorus here, by the authority of the old folios; and ended the first act, as the poet certainly intended. Mr. Pope removed it, because, says he, "This chorus manifestly is intended to advertise the spectators of the change of the scene to Southampton; and therefore ought to be placed just before that change, and not here." It is true, the spectators are to be informed, that, when they next see the king, they are to suppose him at Southampton. But this does not imply any necessity of this chorus being contiguous to that change. On the contrary, the very including lines vouch absolutely against it:

"*But till the king come forth, and* not till then,
"*Unto Southampton do we shift our scene.*"

For

For how absurd is such a notice, if the scene is to change so soon as ever the chorus quits the stage? Besides, unless this chorus be prefixed to the scene betwixt *Nym*, *Bardolph*, &c. we shall draw the poet into another absurdity. *Pistol*, *Nym* and *Bardolph*, are in this scene talking of going to the wars of France; but the king had but just, at his quitting the stage, declared his resolution of commencing this war: and without the interval of an act, betwixt the scene and the comick characters entering, how could they with any probability be informed of this intended expedition? THEOBALD.

I think Mr. Pope mistaken in transposing this chorus, and Mr. Theobald in concluding the act with it. The chorus evidently introduces that which follows, not comments on that which precedes, and therefore rather begins than ends the act, and so I have printed it. Dr. Warburton follows Mr. Pope. JOHNSON.

8. *For now sits Expectation in the air;*
And hides a sword, from hilts unto the point,
With crowns imperial, &c.] The imagery is wonderfully fine, and the thought exquisite. *Expectation sitting in the air* designs the height of their ambition; and the *sword hid from the hilt to the point with crowns and coronets*, that all sentiments of danger were lost in the thoughts of glory. WARBURTON.

The idea is taken from the ancient representations of trophies in tapestry or painting. Among these it is very common to see swords encircled with naval or

mural crowns. *Expectation* is likewise personified by Milton. *Par. Lost.* b. vi.

" ———while *Expectation* stood
" In horror."——— STEEVENS.

In the horse armoury in the Tower of London, Edward III. is represented with two crowns on his sword, alluding to the two kingdoms, France and England, of both which he was crowned heir. Perhaps the poet took the thought from this representation. TOLLET.

26. ——*the* gilt *of France*——] *Gilt*, which in our author generally signifies *a display of gold* (as in this play,

" Our gayness and our *gilt* are all besmirch'd")

in the present instance means *golden money*. So, in *An Alarum for London*, 1602:

" To spend the victuals of our citizens,
" Which we can scarcely compass now with *gilt*."

STEEVENS.

28. *And by their hands this grace of kings must die*
(If hell and treason hold their promises,)
Ere he take ship for France, and in Southampton,
Linger your patience on; and well digest
The abuse of distance, while we force a play.
The sum is paid; the traitors are agreed;
The king is set from London; and the scene
Is now transported, gentles, to Southampton:
There is the play-house now.——] I suppose every one that reads these lines looks about for a meaning

meaning which he cannot find. There is no connection of sense nor regularity of transition from one thought to the other. It may be suspected that some lines are lost, and in that case the sense is irretrievable. I rather think, the meaning is obscured by an accidental transposition, which I would reform thus:

And by their hands this grace of kings must die,
If hell and treason hold their promises.
The sum is paid, the traitors are agreed,
The king is set from London, and the scene
Is now transported, gentles, to Southampton,
Ere he take ship for France. And in Southampton
Linger your patience on, and well digest
The abuse of distance, while we force a play.
There is the play-house now———

This alteration restores sense, and probably the true sense. The lines might be otherwise ranged, but this order pleases me best. JOHNSON.

23. ——*this grace of kings*——] Shakspere might have found this phrase in Chapman's translation of the first book of *Homer*, 1598:

" ———with her the *grace of kings*,
" Wise Ithacus ascended———"

Again, in the 24th book:

" Idæus, guider of the mules, discern'd this *grace of men*." STEEVENS.

31. ——well *digest*] The folio, in which only these choruses are found, reads, and perhaps rightly, —*we'll* digest. STEEVENS.

32. ——*while we*——] These two words have been added by the modern editors, and (as it should seem) very properly. To *force a play*, is to produce a play by compelling many circumstance into a narrow compass. STEEVENS.

38. ——*charming the narrow seas*] Though Ben Jonson was indebted, as we are told, to the kindness of Shakspere for the introduction of his first piece, *Every Man in his Humour*, on the stage, and though our author had performed a part in it, Jonson in the prologue to that play, as in many other places, has endeavoured to ridicule and depretiate him:

" He rather prays you will be pleased to see
" One such to-day as other plays should be,
" *Where neither chorus wafts you o'er the seas*," &c.

When this prologue was written is unknown. The envious author of it, however, did not publish it till 1616, the year of Shakspere's death. MALONE.

40. *We'll not offend one stomach*——] *i. e.* you shall pass the sea without the qualms of sea sickness. JOHNSON.

41. *But 'till the king come forth*,——] Here seems to be something omitted. Sir T. Hanmer reads:

" *But* when *the king* comes *forth*,———

which, as the passage now stands, is necessary. These lines, obscure as they are, refute Mr. Pope's conjectures on the true place of the chorus; for they shew that something is to intervene before the scene changes to Southampton. JOHNSON.

The *Canons of Criticism* read:

"———*and* but *till then.*"

And the *Revisal* approves the correction. STEEVENS.

43. Bard. *Well met, corporal.*] I have already shewn why in this edition the act begins with the chorus. JOHNSON.

44. ——*lieutenant Bardolph.*] At this scene begins the connection of this play with the latter part of *K. Henry IV.* The characters would be indistinct, and the incidents unintelligible, without the knowledge of what passed in the two foregoing plays. JOHNSON.

48. ——*there shall be* smiles;——] It is in vain to seek the precise meaning of every whimsical expression employed by this eccentrick character. *Nym*, however, having expressed his indifference about the continuance of *Pistol's* friendship, might have added, *when time serves there shall be smiles, i. e.* he should be merry, even though he was to lose it; or that his face would be ready with a smile as often as occasion should call one out into service, though *Pistol*, who had excited so many, was no longer near him. Dr. Farmer, however, with great probability would read——*smites*, i. e. *blows*, a word used in the midland counties. STEEVENS.

53. ——*the humour of it.*] The folio reads,—*and there's an end.* STEEVENS.

55. ——*and we'll all* be *sworn brothers* to *France*;] We should read, *we'll all* go *sworn brothers to France*, or, *we'll all be sworn brothers* in *France.* JOHNSON.

The humour of *sworn brothers* should be open'd a little. In the times of adventure, it was usual for two chiefs to bind themselves to share in each other's fortune, and divide their acquisitions between them. So in the Conqueror's expedition, Robert de Oily, and Roger de Ivery, were *fratres jurati*; and Robert gave one of the honours he received to his *sworn brother* Roger. So these three scoundrels set out for France as if they were going to make a conquest of the kingdom. WHALLEY.

67. ——*patience be a tir'd* mare——] The folio reads, by corruption, *tired* name! from which Sir Thomas Hanmer, sagaciously enough, derived *tired* dame. Mr. Theobald retrieved from the quarto *tired* mare, the true reading. JOHNSON.

——*though patience be a tir'd mare, yet she will plod.*] So, in *Pierce's Supererogation, or a New Praise of the Old Asse*, &c. "Silence is a slave in a chaine, and *patience* the common *packhorse* of the world." STEEVENS.

73. *Base* tyke,——] *Tyke* is a small kind of dog. STEEVENS.

85. ——*prick-ear'd cur*] "There were newly come "to the citie two young men that were Romans which "ranged up and downe the streetes *with their ears upright*."——*Painters Palace of Pleasure.* This is said of two sharpers, and seems to explain the term *prick-ear'd*. HENDERSON.

89. *Will you* shog *off?*——] This cant word is used in Beaumont and Fletcher's *Coxcomb:*

"Come,

" Come, prythee, let us *shog off*."

Again, in *Pasquil and Katherine*, 1601:

" ——thus it *shogges*," *i. e.* thus it goes.

STEEVENS.

93. ——in thy hateful *lungs*, yea, in thy *maw*, perdy.] Such was the coarse language in use among vulgar brawlers. So, in the *Life and Death of William Summers, &c.*

" ——Thou lyest in thy *throat*, and in thy *guts*."

STEEVENS.

94. ——*thy* nasty-*mouth!*] The quartos read:

——*messful* mouth, STEEVENS.

98. *I am not* Barbason; *you cannot conjure me.*] *Barbason* is the name of a dæmon mentioned in the *Merry Wives of Windsor*. STEEVENS.

105. ——doating *death is near*;] The quarto has *groaning* death. JOHNSON.

106. *Therefore* exhale] *Exhale*, I believe, here signifies *draw*, or in Pistol's language, *lug out*.

The stage direction in the old copy, which ought to be preserved [they drawe], confirms this explanation. MALONE.

Therefore *exhale*] means only—therefore *die*; a threat common enough among dramatick heroes of a higher rank than Pistol, who only expresses this idea in the fantastick language peculiar to his character. STEEVENS.

119. ——*the lazar* kite of Cressid's kind,] The same expression occurs in Green's *Card of Fancy*, 1601:

1601: "What courtesy is to be found in such *kites of Cressides kind?*"

Again, in Gascoigne's *Dan Bartholomew of Bathe*, 1587:

"Nor seldom seene in *kites of Cressides kinde.*"

Shakspere might design a ridicule on the last of these passages." STEEVENS.

122. ——————*there's enough: go to.*] The first folio reads,—there's enough *to* go to. STEEVENS.

138. *Base is the slave that pays.*] Perhaps this expression was proverbial. I meet with it in *The fair Maid of the West*, by Heywood, 1631:

"My motto shall be, *Base is the man that pays.*" STEEVENS.

180. *that was his* bedfellow,] So, Holinshed, "The said *Lord Scroop* was in such favour with the King, that he admitted him sometime to be his *bedfellow.*" The familiar appellation of *bedfellow*, which appears strange to us, was common among the ancient nobility. There is a letter from the sixth Earl of Northumberland (still preserved in the collection of the present Duke) addressed "To his beloved cousyn Thomas Arundel, &c." which begins, "*Bedfellow*, after my most harteé recommendation:" So, in a comedy called *A Knack to know a Knave*, 1594:

"Yet, for thou wast once *bedfellow* to a king."

"And that I lov'd thee as my second self," &c.

Again, in *Look about You*, 1600:

"——if

" ——————if I not err
" Thou art the prince's ward.—
" ——————I am his ward, his chamberlain and *bedfellow*." Again, in *Cynthia's Revenge*, 1613:
" Her I'll bestow, and without prejudice,
" On thee alone, my noble *bedfellow*."

STEEVENS.

181. ——cloy'd *and grac'd*——] Thus the quarto; the folio reads—*dull'd* and cloy'd. Perhaps *dull'd* is a mistake for *dol'd*. STEEVENS.

183. ——*to death and treachery!*] Here the quartos insert a line omitted in all the following editions.

Exet. *O! the Lord of Marsham!* JOHNSON.

184. *Now sits the wind fair*——] The quarto of 1600 reads—Now, *Sirs*, the wind *is* fair—which may be right. MALONE.

190. *For which we have* in head *assembled them?*] *Head*, for an *army formed*. JOHNSON.

203. ——*hearts create*—] Hearts *compounded* or *made up*, of duty and zeal. JOHNSON.

215. ——*more advice.*—] On his return to more *woolness of mind*. JOHNSON.

225. ——*proceeding on distemper.*] It has been just said by the King that, *it was excess of wine that set him on*, and *distemper* may therefore mean *intoxication*. *Distemper'd in liquor*, is still a common expression. Chapman, in his epicedium *on the Death of Prince Henry*, 1612, has personified this *distemper:*

" Frantick *distemper*, and hare-ey'd unrest."

And

And Brabantio says, that Roderigo is:

"Full of supper and *distemp'ring* draughts."

Again, Holinshed, Vol. III. p. 626, "—gave him wine and strong drink in such excessive sort, that he was therewith *distemper'd*, and reel'd as he went."

STEEVENS.

226. ——*how shall we stretch our eye*,——] If we may not *wink* at small faults, *how wide must we open our eyes* at great? JOHNSON.

251. ——*quick*——] i. e. living. JOHNSON.

275. ——*though the truth of it stand off as grass*
As black from white,——] Though the truth be as apparent and visible as black and white contiguous to each other. To *stand off* is *être relevé*, to be prominent to the eye, as the strong parts of a picture. JOHNSON.

277. *Treason, and Murder*,——] What follows to the end of this speech is additional since the first edition. POPE.

279. *Working so* grossly——] *Grossly for palpably*; with a plain and visible connexion of cause and effect. JOHNSON.

286. And *other devils, that suggest*, &c.] The reasoning, I think, requires that we should read—— *For* other devils—— MALONE.

290. ——*he, that* temper'd *thee*,——] Though *temper'd* may stand for *formed* or *moulded*, yet I fancy *tempted* was the author's word, for it answers better to *suggest* in the opposition. JOHNSON.

Temper'd

Temper'd, I believe, is the true reading. Falstaff says of Shallow, that he has him "*tempering* between his thumb and finger." STEEVENS.

Dr. Johnson's emendation is strongly supported, not only by the word *suggest*, which he has mentioned, but likewise by the foregoing and subsequent lines:

"And whatsoever cunning *fiend* it was
"That *wrought* upon the——
"If that same *dæmon* that hath *gull'd* thee thus."

MALONE.

Surely, the word *wrought*, if this citation contains any proof, agrees better with *tempered* than *tempted*.

HENLEY.

295. ——*vasty Tartar*—] i. e. *Tartarus*, the fabled place of future punishment. So, in Heywood's *Brazen Age*, 1613:

"With Aconitum that in *Tartar* springs."

STEEVENS.

298. *Oh, how hast thou with jealousy infected*
The sweetness of affiance!——] Shakspere urges this aggravation of the guilt of treachery with great judgment. One of the worst consequences of breach of trust is the diminution of that confidence which makes the happiness of life, and the dissemination of suspicion, which is the poison of society. JOHNSON.

306. *Garnish'd and deck'd in modest* complement.] *Complement* has in this instance the same sense as in *Love's Labour's Lost*, Act I. *Complements* in the age of Shakspere,

Shakspere, meant the same as *accomplishments* in the present one. STEEVENS.

307. *Not working with the* eye without the ear.] The king means to say of Scroop, that he was a cautious man, who knew that *frontis nulla fides*, that a specious appearance was deceitful, and therefore did not *work with the eye without the* ear, did not trust the air or look of any man till he had tried him by enquiry and conversation. Surely this is the character of a prudent man. JOHNSON.

309. ——*and so finely* boulted, *didst thou seem:*] *i. e.* refined or purged from all faults. POPE.

Boulted is the same with *sifted*, and has consequently the meaning of *refined*. JOHNSON.

327. *For me—the gold of France did not seduce;*] Holinshed, p. 549, observes from Hall, that "diverse write, that Richard earle of Cambridge did not conspire with the Lord Scroope, and Thomas Graie, for the murthering of King Henrie, to please the French king withall, but onlie to the intent to exalt to the crowne his brother-in-law Edmunde, Earl of March, as heire to Lionell Duke of Clarence: after the death of which Earl of March, for diverse secret impediments not able to have issue, the Earl of Cambridge was sure that the crowne should come to him by his wife, and to his children of her begotten. And therefore (as was thought) he rather confessed himselfe for neede of monie to be corrupted by the French king, than he would declare his inward mind, &c." STEEVENS.

337. *My fault,*—] One of the conspirators against Queen Elizabeth, I think Parry, concludes his letter to her with these words, "*discharge me*; a culpâ, *but not* a pœnâ, *good lady*." This letter was much read at that time, and the author doubtless copied it.

This whole scene was much enlarged and improved after the first edition; the particular insertions it would be tedious to mention, and tedious without any use.

JOHNSON.

349. ——*Get you therefore hence,*] So, in Holinshed; "—Get ye hence therefore, ye poor miserable wretches, to the receiving of your just reward: wherein God's majesty give you grace," *&c.*

STEEVENS.

365. *No king of England, if not of France.*] So in the old play before that of Shakspere:

"If not king of France, then of nothing must I be king."

STEEVENS.

366. ——let me *bring* thee to Staines.] *i. e.* let me attend thee.

375. ——*finer end,*] for *final.* JOHNSON.

377. ——*turning o' the tide*]— It has been a very old opinion, which Mead, *de imperio solis*, quotes, as if he believed it, that nobody dies but in the time of ebb: half the deaths in London confute the notion; but we find that it was common among the women of the poet's time. JOHNSON.

378. ——*fumble with the sheets,*—] This passage is

burlesqued by Beaumont and Fletcher, in, *The Captain*:

" 1. How does my master?
" 2. Faith, he lies drawing on apace,
" 1. That's an ill sign.
" 2. And *fumbles* with the pots too.
" 1. Then there's *no way but one with him.*"

In the spurious play of *King John*, 1611, when Faulconbridge sees that prince at the point of death, he says:

" O piercing sight! he *fumbleth* in the mouth,
" His speech doth fail."———

And Pliny in his chapter on *The Signes of Death*, makes mention of " a *fumbling* and pleiting of the bed-cloths." See P. Holland's *Translation*, chap. li.

STEEVENS.

There is this expression, and not, I believe, designed as a sneer on Shakspere, in Beaumont and Fletcher's *Spanish Curate*, Act IV. sc. 5.

" A glimmering before death, 'tis nothing else Sir;
" Do you see how *he fumbles with the sheet?*"

WHALLEY.

The same indication of approaching death is enumerated by Celsus Lommius, Hippocrates, and *Galen*. The testimony of the latter is sufficient to shew, that such a symptom is by no means imaginary. " Manus ante faciem attollere, muscas quasi venari ina-

inani operâ, floccos carpere de vestibus, vel pariete. Et in seipso hoc expertus fuit *Galenus*. Quum enim," &c. Van Swieten *Comm.* t. ii. sect. 708. COLLINS.

380. *I knew there was but one way*;] I believe this phrase is proverbial. I meet with it again in, *If you know not me, you know Nobody*, 1613:

"I heard the doctors whisper it in secret
"*There is no way but one*,"

Again, in the *Life and death of Gomaliel Ratsey*, 1605: "But now the courtier is in Huckster's handling, *there is no way with him but one*, for Ratsey seizes both on his money and books." STEEVENS.

——*for his nose was as sharp as a pen, and a table of green fields*,] These words, *and a table of green-fields*, are not to be found in the old editions of 1600, and 1608. This nonsense got into all the following editions by a pleasant mistake of the stage editors, who printed from the common piece-meal written parts in the play-house. A table was here directed to be brought in (it being a scene in a tavern where they drink at parting), and this direction crept into the text from the margin. Greenfield was the name of the property-man in that time, who furnished implements, &c. for the actors, *A table of Greenfield's*. POPE.

So reasonable an account of this blunder, Mr. Theobald would not acquiesce in. He thought, *a table of Greenfield's* part of the text, only corrupted, and that it should be read, *he babbled of green fields*;

because men do so in the ravings of a calenture. But he did not consider how ill this agrees with the nature of the knight's illness, who was now in no *babbling* humour; and so far from wanting cooling in *green fields*, that his feet were cold, and he just expiring.

WARBURTON.

Upon this passage Mr. Theobald has a note that fills a page, which I omit in pity to my readers, since he only endeavours to prove, what I think every reader perceives to be true, that at this time no *table* could be wanted. Mr. Pope, in an appendix to his own edition in 12mo, seems to admit Theobald's emendation, which we would have allowed to be uncommonly happy, had we not been prejudiced against it by Mr. Pope's first note, with which, as it excites merriment, we are loath to part. JOHNSON.

Had the former editors been apprized, that *table*, in our author, signifies a pocket-book, I believe they would have retained it, with the following alteration; *for his nose was as sharp as a pen upon a table of green fells.*—On *table books*, silver or steel pens, very sharp pointed, were formerly, and are still fixed to the backs or covers. Mother Quickly compares Falstaff's nose (which in dying persons grows thin and sharp) to one of those *pens*, very properly, and she meant probably to have said, on a *table book* with a *shagreen cover*, or *shagreen table*; but in her usual blundering way, she calls it a *table of green fells*, or a table covered with *green-skin*, which the blundering transcriber turned into

into *green-fields*, and our editors have turned the prettiest blunder in Shakspere quite out of doors.

SMITH.

Green *fells* and green *fields* might anciensly have had the same meaning. So, in the Countess of Pembroke's *Tragedie of Antonie*, 1595, 12mo.

" As juice of Tyrian shell,
" When clarified well,
" To wolle of finest *fields*
" A purple glosse it yields." STEEVENS.

Of these different attempts at emendation Theobald's is by far the best, as it comes nearest to the traces of the letters: but yet *babbling* seems to have been an unlikely employment for Falstaff, in so weak a condition. Robinson, in his translation of Sir T. More's *Utopia*, hath used the word ıabel for *one who talks incoherently*, and *at random*: hence I am induced to suspect that the true reading is *a iabled*. The similarity, in the writing of the time, between the letters b and v might easily have occasioned the mistake of one for the other, though they had been less similar in sound, and especially in the mouth of Dame Quickly. Dr. Johnson (though he hath erred in his explanation of the verb) hath given in his dictionary, to *javel* and to *jable*, as one. HENLEY.

384. ——*now I, to comfort him, bade him a should not think of God*:] Perhaps Shakspere was indebted to the following story in *Wits, Fits and Fancies*, &c. 1595, for this very characteristick exhortation: " A

gentlewoman fearing to be drowned, said, now Jesu receive our soules! Soft, mistress, answered the waterman, *I trowe we are not come to that passe yet.*"

MALONE.

390. ——*cold as any stone.*] Such is the end of Falstaff, from whom Shakspere had promised us in his epilogue to *Henry IV.* that we should receive more entertainment. It happened to Shakspere, as to other writers, to have his imagination crowded with a tumultuary confusion of images, which, while they were yet unsorted and unexamined, seemed sufficient to furnish a long train of incidents, and a new variety of merriment; but which, when he was to produce them to view, shrunk suddenly from him, or could not be accommodated to his general design. That he once designed to have brought Falstaff on the scene again, we know from himself; but whether he could contrive no train of adventures suitable to his character, or could match him with no companions likely to quicken his humour, or could open no new vein of pleasantry, and was afraid to continue the same strain, lest it should not find the same reception, he has here for ever discarded, and made haste to dispatch him, perhaps for the same reason for which Addison killed Sir Roger, that no other hand might attempt to exhibit him.

Let meaner authors learn from this exaample, that it is dangerous to sell the bear which is yet not hunted; to promise to the public what they have not written.

This

This disappointment probably inclined Queen Elizabeth to command the poet to produce him once again, and to shew him in love or courtship. This was, indeed, a new source of humour, and produced a new play from the former characters. JOHNSON.

396. Mrs. Quickly blunders here, mistaking the word *incarnate* for a colour. In *Questions of Love* 1566, we have, "Yelowe, pale, redde, blue, whyte, graye, and *incarnate*." HENDERSON.

413. *Let senses rule*;—] This evidently means, *let prudence govern* you, conduct yourself sensibly; and it agrees with what precedes and what follows. STEEVENS.

——*Pitch and pay*;] The caution was a very proper one to Mrs. Quickly, who had suffered before, by letting Falsaff run in her debt. The same expression occurs in *Blurt Master Constable:*

"I will commit you, Signior, to my house; but will you *pitch and pay*, or will your worship run——"

So, again in *Herod and Antipater*, 1622:

"———he that will purchase this,
"Must *pitch and pay*."

Again, in *The Mastive*, an ancient collection of epigrams:

"——Susan when she first bore sway,
"Had for one night a French crown, *pitch and pay*." STEEVENS.

Old Tusser, in his description of Norwich, tells us it is

"*A city trim*———

"Where

" Where strangers well, may seeme to dwell,
" That *pitch and paie*, or keep their daye."

John Florio says, " *Pitch and paie*, and go your waie."

One of the old laws of Blackwell-hall was, " that a *penny be paid* by the owner of every bale of cloth for *pitching*," FARMER.

417. *Therefore*, caveto *be thy counsellor*.] The old quartos read:

Therefore Cophetua *be thy counsellor*. STEEVENS.

418. ——*clear thy crystals*.—] Dry thine eyes. JOHNSON.

So, in *The Gentleman Usher*, by Chapman, 1602:

" ———an old wife's eye
" Is a blue *chrystal* full of sorcery."

Again, in *A Match at Midnight*, 1633:

" ——ten thousand Cupids
" Methought sat playing on that pair of *chrystals*."

Again, in *The Double Marriage*, by Beaumont and Fletcher:

" ——sleep, you sweet glasses,
" An everlasting slumber close those *chrystals*."

The old quartos 1600 and 1608, read:

Clear up *thy crystals*. STEEVENS.

425. ——*keep close*,——] The quartos 1600, and 1608, read,

——keep fast thy *buggle boe*.

Which certainly is not nonsense, as the same expression is used by Shirley, in his *Gentleman af Venice*:

" ——the courtisans of Venice,

" Shall keep their *bugle bowes* for thee, dear uncle."

Perhaps, indeed it is a Scotch term; for in *Ane verie excellent and delectible Treatise intitulit* Philotus, &c. printed at Edinburgh, 1603, I find it again:

" What reck to tak the *bogill bo*,
" My bonie burd, for anes."

The reader may suppose *buggle boe* to be just what he pleases. STEEVENS.

The following lines in the *Devil's Charter*, a tragedy, by Barnaby Barnes, 1607, may perhaps assist the reader in his conjectures:

" I conjure thee, foul fiend of Acheron,
" By puissant Hobblecock, and Bristletoe,
" By Windicaper, *Monti-boggle-bo*——."

MALONE.

430. *And more than* carefully *it us concerns.*] *More than carefully*, is *with more than common care*; a phrase of the same kind with *better than well*. JOHNSON.

454. *Were* busied—] The quarto 1608 reads,—were *troubled*—— STEEVENS.

455. ——*so idly* king'd,] Shakspere is not singular in his use of this verb *to king*. I find it in Warner's *Albion's England*, B. VIII. c. xlii.

" ———and *king'd* his sister's son." STEEVENS.

460. *You are too much mistaken in this king:*] This part is much enlarged since the first writing. POPE.

464. *How modest in exception,*—] How diffident and decent in making objections. JOHNSON.

467. *Were but the outside of the Roman Brutus.*]

Our

Our author's meaning is sufficiently explained by the following lines in *The Rape of Lucrece*, 1594:

" *Brutus*, who pluck'd the knife from Lucrece' side,
" Seeing such emulation in their woe,
" Began to cloath his wit in state and pride,
" Burying in Lucrece's wound his folly's show.
" He with the Romans was esteemed so,
" As silly jeering ideots are with kings,
" For sportive words and uttering foolish things.
" But now he throws that *shallow habit* by
" Wherein deep policy did him disguise,
" And arm'd his long-hid wits advisedly
" To check the tears in Colatinus' eyes."

MALONE.

476. *Which of a weak and niggardly projection,*] This passage, as it stands, is so perplexed, that I cannot help thinking it corrupt, if *which* be referred to *proportions* of *defence* (and I do not see to what else it can be referred), the construction will be—" which *proportions* of defence, of a weak and niggardly projection, &c. *doth*, like a miser," &c. I suspect the author wrote:

" *While oft*, a weak and niggardly projection
" Doth," &c.

The reason then is clear.—In cases of defence, it is best to imagine the enemy more powerful than he seems to be; by this means, we make more full and ample preparations to defend ourselevs: whereas, on the contrary, a poor and mean idea of the enemy's strength induces us to make but a scanty provision of forces against

against him; wherein we act as a miser does, who spoils his coat by scanting a little cloth.

Projection, I believe, is here used for *fore-cast* or *preconception*. It may, however, mean *preparation*.

MALONE.

We might with less violence read:

"So the proportion of defence *is* fill'd."

Which, however, according to Shakspere's licentious grammar, may refer only to the word *defence*, and not to *proportions of defence*. STEEVENS.

482. ——*strain*] lineage. REED.

483. ——*That* haunted *us*——] To *haunt* is a word of the utmost horror, which shews that they dreaded the English as goblins or spirits. JOHNSON.

485. ——*Cressy battle fatally was struck*,] So, in *Robert of Gloucester*:

"———and that fole of Somersete,———

"His come and *smyte a battell*."

Again, in the title to one of Sir David Lyndsay's poems, "How king Ninus began the first warres and *strake* the first *batayle*." STEEVENS.

488. *While that his* mountain *sire, on mountain standing*,] We should read, *mounting*, ambitious, aspiring.

WARBURTON.

Thus, in *Love's Labour Lost*, act iv.

"Whoe'er he was, he shew'd a *mounting mind*."

Dr. Warburton's emendation may be right, and yet I believe the poet meant to give an idea of more than human proportion in the figure of the king:

"Quantus

" Quantus Athos, aut quantus Eryx," &c. *Virg.*

" Like Teneriffe or Atlas unremov'd." *Milton.*

Drayton, in the 18th song of his *Polyolbion*, has a similar thought:

" Then he, above them all, himself that sought to raise,

" Upon some *mountain* top, like a pyramides."

Again, in Spenser's *Faerie Queene*, B. I. c. xi.

" Where stretch'd he lay upon the sunny side

" Of a great hill, *himself like a great hill.*"

——*agmen agens, magnique ipse agminis instar.*

Mr. Tollet thinks this passage may be explained by another, in act i. sc. i.

" ——his most *mighty* father on a *hill.*"

STEEVENS.

489. *Up in the air, crown'd with the golden sun,*——] This idea might have been taken from Chaucer's *Legende of good Women:*

" Her gilt here was *ycrowned with a son.*"

STEEVENS.

495. ——*fate of him,*] His *fate* is what is allotted him by destiny, or what he is said to perform.

JOHNSON.

So Virgil, speaking of the future deeds of the descendents of Æneas:

" Attolens humeris famamque et *fata* nepotum."

STEEVENS.

501. ——*spend their mouths,*——] i. e. *bark*, the sportsman's term. JOHNSON.

520.

520. ——*memorable line,*] This genealogy; this deduction of his *lineage*. JOHNSON.

539. *The dead man's blood,*——] The disposition of the images were more regular if we were to read thus:

——*upon your head*
Turning the dead man's blood, the widows' tears,
The orphans' cries, the pining maidens' groans.
JOHNSON.

The quarto 1600 and 1608 exhibit the passage thus:

" *And on your heads turns he the widows' tears,*
" *The orphans' cries, the dead men's bones,*
" *The pining maidens' groans,*
" *For husbands, fathers, and distressed lovers,*
" *Which,*" &c.

These quartos of 1600 and 1608 agree in all but the merest trifles; and therefore, for the future, I shall content myself in general to quote the former of them, which is the more correct of the two. STEEVENS.

558. *Shall* chide *your trespass,*——] To *chide* is to *resound*, to *echo*. So, in *The Midsummer Night's Dream:*

" ——never did I hear
" Such gallant *chiding*."

So, in *Henry VIII.*

" As doth a rock against the *chiding* flood."
STEEVENS.

570. ——*he* masters *now;*——] Thus the folio. The quartos 1600 and 1608, read *musters*. STEEVENS.

571. ——which *you shall read*] The folio has
——*that* you shall read.

The quarto:

——*which* you shall *find*. MALONE.

ACT III.

Line 14. ——*RIVAGE*——] The *bank* or shore. JOHNSON.

Rivage, French. So, in Spenser's *Faery Queene*, B. IV. c. i.

" Pactolus with his waters shere
" Throws forth upon the *rivage* round about him nere."

Again, in Gower, *De Confessione Amantis*, lib. viii. fol. 186.

" Upon the stronde at *rivage*." STEEVENS.

18. ——*to* sternage *of this navy*;] The stern being the hinder part of the ship, the meaning is, let your minds follow close after the navy. STEEVENS.

33. ——*linstock*——] The staff to which the match is fixed when ordnance is fired. JOHNSON.

So, in Middleton's comedy of *Blurt Master Constable*, 1602:——" O Cupid, grant that my blushing prove not a *linstocke*, and give fire too suddenly," &c.

Again, in the *Jew of Malta*, by Marlow, 1633:

" Till you shall hear a culverin discharg'd
" By him that bears the *linstock* kindled thus."

STEEVENS.

35. *And* eke *out our performance with your mind.*] The first and second folio both read——*eech* out; and so, it

it appears, the word was anciently pronounced. Thus, in *Pericles Prince of Tyre*, 1609:

" And time that is so briefly spent
" With your fine fancies quaintly *each*;
" What's dumb in shew I'll plain with *speech*."

MALONE.

37. *Or close the wall*——] Here is apparently a chasm. One line at least is lost, which contained the other part of a disjunctive proposition. The king's speech is, *dear friends*, either win the town, *or close up the wall with dead*. The old quatto gives no help. JOHNSON.

This speech was added after the quartos 1600 and 1608. STEEVENS.

40. ——*when the blast of war blows in our ears,*
Then imitate the action of the tyger;] Sir Tho. Hanmer has observed on the following passage in *Troilus and Cressida*, that in *storms and high winds the tyger* roars and rages most furiously.

" ———————even so
" Doth valour's shew and valour's worth divide
" In storms of fortune: for, in her ray and brightness,
" The herd hath more annoyance by the brize
" Than by the *tyger:* but when splitting winds
" Make flexible the knees of knotted oaks,
" And flies flee under shade; why then the thing of courage,
" As rouz'd with rage, with rage doth sympathize," &c. STEEVENS.

45. ——portage *of the head,*——] *Portage,* open space, from *port,* a gate. Let the eye appear in the head as cannon through the battlements, or embrasures, of a fortification. JOHNSON.

48. ——*his* confounded *base*——] His *worn* or *wasted* base. JOHNSON.

51. ——*bend up every spirit*] A metaphor from the bow. JOHNSON.

53. *Whose blood is* fet *from fathers of war-proof!*] Thus the folio 1623, and rightly. So, Spenser's *Faery Queene,* B. III.

"Whom strange adventure did from Britain *fet.*"

Again, in the Prologue to Ben Jonson's *Silent Woman:*

"Though there be none far-*fet,* there will dear bought."

Again, in Lord Surrey's Translation of the second book of Virgil's *Æneid:*

"And with the winde had *fet* the land of Greece."

The sacred writings afford many instances to the same purpose. STEEVENS.

56. ——*argument.*] Is *matter,* or *subject.* JOHNSON.

72. ——*corporal,*——] We should read *lieutenant.* It is Bardolph to whom he speaks. STEEVENS.

73. ——*a* case *of lives:*——] A set of lives, of which, when one is worn out, another may serve. JOHNSON.

Perhaps only *two;* as a *case* of pistols; and, in Ben Jonson, a *case* of masques. WHALLEY.

84.

84. *If wishes*, &c.] This passage I have replaced from the first folio, which is the only authentic copy of this play. These lines, which perhaps are part of a song, Mr. Pope did not like, and therefore changed them in conformity to the imperfect play in the quarto, and was followed by the succeeding editors. For *prevail*, I should read *avail*. JOHNSON.

87. *As duly*, &c.] This speech I have restored from the folio. STEEVENS.

89. *Enter Fluellen.*] The direction in the quarto is——"*Enter* Fluellen, *and beats them in.*" MALONE.

————*up t the* preaches, *&c.*] Thus the quarto, with only the difference of *breaches* instead of *preaches*. Modern editors have been very liberal of their Welch dialect. The folio reads, *Up to the breach you dogges, avaunt you cullions.* STEEVENS.

91. *Be merciful, great Duke*, &c.] *Duke*, means no more here than *commander*. So, in the language of our author and his contemporaries, *Duke* Theseus, Duke Hannibal, &c. MALONE.

91. ——*to men of* mould!] To men of *earth*, to poor mortal men. JOHNSON.

So in the *Countess of Pembroke's Yvychurch*, "at length *man was made of mold*, by crafty Prometheus." STEEVENS.

105. ——*best men*;——] i. e. *bravest*; so in the next lines, *good deeds* are *brave actions*. JOHNSON.

115. ——*the men would carry coals.*——] It appears that in Shakspere's age, *to carry coals* was, I know

not why, *to endure affronts.* So, in *Romeo and Juliet*, one servingman asks another whether he will *carry coals.* STEEVENS.

Cant phrases are the ephemerons of literature. In the quartos 1600 and 1608, the passage stands thus:

"I knew by that *they meant* to carry coales."

STEEVENS.

131. ——*is digt himself four yards under the countermines:*——] Fluellen means, that the enemy had digged himself *countermines* four yards under the *mines.* JOHNSON.

132. ——*will* plow *up all,*——] *i. e.* he will *blow* up all. JOHNSON.

171. ——*I sall quit you,*——] *i. e.* I shall, with your permission, *requite you*, i. e. *answer you*, or interpose with my arguments, as I shall find opportunity. JOHNSON.

209. *there's an end.*] It were to be wished that the poor merriment of this dialogue had not been purchased with so much prŏfaneness. JOHNSON.

219. *The gates of mercy shall be all shut up;*] Mr. Gray has borrowed this thought in his *Elegy:*

"And shut the gates of mercy on mankind."

STEEVENS.

We again meet this significant expression in *The Third Part of K. Henry VI.*

"Open *thy gate of mercy*, gracious Lord."

MALONE.

226. ——*fell feats,*
Enlink'd to waste and desolation?] All the savage

vage practices naturally concomitant to the sack of cities. JOHNSON.

238. *Whiles yet the cool and temperate wind of grace*
O'er-blows *the filthy and contagious clouds*] To *over-blow* is to *drive away*, or *to keep off*. JOHNSON.

244. Defile *the locks*, &c.] The folio reads,
Desire the locks, *&c.* STEEVENS.

267. ——*we are* addrest.] *i. e.* prepared. STEEVENS.

267. Scene IV.] I have left this ridiculous scene as I found it: and am sorry to have no colour left, from any of the editions, to imagine it interpolated. WARBURTON.

Sir Thomas Hanmer has rejected it. The scene is indeed mean enough, when it is read; but the grimaces of two French women, and the odd accent with which they uttered the English, made it divert upon the stage. It may be observed, that there is in it not only the French language, but the French spirit. Alice compliments the princess upon her knowledge of four words, and tells her that she pronounces like the English themselves. The princess suspects no deficiency in her instructress, nor the instructress in herself. Throughout the whole scene there may be found French servility, and French vanity.

I cannot forbear to transcribe the first sentence of this dialogue from the edition of 1608, that the reader, who has not looked into the old copies, may judge of the the strange negligence with which they are printed.

"*Kate.*

"*Kate.* Alice venecia, vous aves cates on, vou perte fort bon Angloys Englatara, coman sae palla vou la main en Francoy." JOHNSON.

We may observe in general, that the early editions have not half the quantity; and every sentence, or rather every word, most ridicuously blundered. These, for several reasons, could not possibly be published by the author; and it is extremely probable, that the French ribaldry was at first inserted by a different hand, as the many additions most certainly were after he had left the stage.—Indeed, every friend to his memory will not easily believe, that he was acquainted with the scene between *Katherine* and the *old Gentlewoman:* or surely he would not have admitted such obscenity and nonsense. FARMER.

It is very certain, that authors in the time of Shakspere did not correct the press for themselves. I hardly ever saw in one of the old plays a sentence of either *Latin*, *Italian*, or *French*, without the most ridiculous blunders. In the *Hist. of Clyomon, Knight of the Golden Shield*, 1599, a tragedy which I have often quoted, a warrior asks a lady, disguised like a page, what her name is? She answers, "*Cur Dacere*," i. e. *Cœur d'Acier*, Heart of Steel. STEEVENS.

268. Kat. *Alice, tu as esté*——] I have regulated several speeches in this French scene; some whereof were given to *Alice*, and yet evidently belonged to *Katharine*: and so, *vice versa*. It is not material to distinguish the particular transpositions I have made. Mr.

Mr. Gilddon has left no bad remark, I think, with regard to our poet's conduct in the character of this princess: "For why he should not allow her," says he, "to speak in English as well as all the other French, I can't imagine; since it adds no beauty, but gives a patch'd and pye-bald dialogue of no beauty or force." THEOBALD.

In the collection of *Chester Whitsun Mysteries*, among the *Harleian MSS.* No. 1013, I find French speeches introduced. In the *Vintner's Play*, p. 65, the three kings, who come to worship our infant Savour, address themselves to Herod in that language, and Herod very politely answers them in the same. At first, I supposed the author to have appropriated a foreign tongue to them, because they were strangers; but in the *Skynner's Play*, p. 144, I found Pilate talking French, when no such reason could be offered to justify a change of language. These mysteries are said to have been written in 1328. It is hardly necessary to mention that in this MS. the French is as much corrupted as in the passage quoted by Dr. Johnson from the quarto edition of *K. Henry V.* STEEVENS.

321. ——*de fingre*——] It is apparent by the correction of *Alice*, that the princess forgot *the nails*, and therefore it should be left out in her part. JOHNSON.

330. ——*our father's* luxury,] In this place, as in others, *luxury* means *lust*. JOHNSON.

381. ——*savage*——] Is here used in the French original

original sense, for *silvan uncultivated*, the same with *wild*. JOHNSON.

333. *And* over-grow *their grafters?*] For this reading there is no authority. The folio has—*over-look*. The quarto—*out-grow*. MALONE.

338. *In that* nook-shotten isle *of Albion.*] *Shotten*, signifies any thing projected: so *nook-shotten isle*, is an isle that shoots out into caps, promontories, and necks of land, the very figure of Great Britain. WARBURTON.

342. ——*Can sodden water,*
A drench for sur-reyn'd *jades,*——] The exact meaning of *sur-reyn'd* I do not know. It is common to give horses, over-ridden or feverish, ground malt and hot water mixed, which is called *a mash*. To this he alludes. JOHNSON.

The word *sur-reyn'd* occurs more than once in the old plays. So, in *Jack Drum's Entertainment*, 1601:

"Writes he not a good cordial sappy stile?——
"A *sur-rein'd* jaded wit, but he rubs on."

It should be observ'd that the quartos 1600 and 1608 read,

"———A drench for *swolen* jades. STEEVENS.

349. *Sweat drops of* gallant youth——] The quarto read,

"Sweat drops of *youthful blood*——— MALONE.

350. *Poor—we may call them*——] *May* was added in the second folio. MALONE.

357. ——*lavoltas high,*——] Hanmer observes, that

that in this dance there was much turning and much capering. Shakspere mentions it more than once, but never so particularly as the author of *Muleasses the Turk*, a tragedy 1610:

" Be pleas'd, ye powers of night, and 'bout me skip
" Your antick measures; like to coal-black moors
" Dancing their high *lavoltoes* to the sun,
" Circle me round: and in the midst I'll stand,
" And crack my sides with laughter at your sports."

Again, in Chapman's *May-day*, 1606:

" ———let the Bourdeaux grape
" Skip like *la volta's* in their swelling veins."

Again:

" Where love doth dance *la volta's*———"

STEEVENS.

Lavoltas are thus described by Sir John Davies, in his poem called *Orchestra*, as cited by Mr. Reed:

" Yet is there one the most delightful kind,
" A lofty jumping, or a leaping round,
" Where arm in arm, two dancers are entwin'd
" And whirl themselves with strict embracements bound,
" And still their feet an *anapest* do sound,
" An *anapest* is all their music's song,
" Whose first two feet is short, and third is long.
" As the victorious twins of Leda and Jove
" That taught the Spartans dancing on the sands.

" Of

" Of swift Eurotas, dance in heav'n above,
" Knit and united with eternal hands,
" Among the stars their double image stands,
" Where both are carried with an equal pace,
" Together jumping in their turning race."

364. *Charles De-la-bret,*——] Milton somewhere bids the English take notice how their names are misspelt by foreigners, and seems to think that we may lawfully treat foreign names in return with the same neglect. This privilege seems to be exercised in this catalogue of French names, which, since the sense of the author is not affected, I have left as I found it.

JOHNSON.

I have changed the spelling; for I know not why we should leave blunders or antiquated orthography in the proper names, when we have been so careful to remove them both from all other parts of the text. Instead of *Charles De-la-bret*, we should read *Charles D'Albrat*; but the metre will not allow it. STEEVENS.

373. *With* pennons——] *Pennons* armorial were small flags, on which the arms, device and motto of a knight, were painted.

Pennon is the same as *pendant*. So, in *The Stately Moral of the Three Lords of London*, 1590:

" In glitt'ring gold and particolour'd plumes,
" With curious *pendants* on their launces fix'd,"
&c.

Again, in Chaucer's *Knyghtes Tale*, v. 290, late edit.

" And by his banner borne is his *penon*
" Of gold ful riche, in which there was ybete

" The

" The Minotaure which that he slew in Crete."

In MS. *Harl.* No. 2413, is the following note:

Penon.

" A *penon* must bee two yardes and a half longe made round att the end, and conteyneth the armes of the owner, and serveth for the conduct of fiftie men."

" Everye knight may have his *pennon* if hee bee cheefe captaine, and in it sett his armes: and if he bee made bannerett, the king or the lieftenant shall make a slit in the end of the *pennon*, and the heralds shall rase it out.

Pencelles.

Pencells or flagges for horsemen must bee a yarde and a halfe longe, with crosses of St George," &c.

STEEVENS.

374. ——*melted snow*] The poet has here defeated himself by passing too soon from one image to another. To bid the French rush upon the English as the torrents formed from melted snow stream from the Alps, was at once vehement and proper, but its force is destroyed by the grossness of the thought in the next line. JOHNSON.

376. *The Alps doth spit and void his rheum upon:*]

" Jupiter hybernas canâ nive *conspuit* Alpes."

Fur. Bibac. ap. Hor. STEEVENS.

418. *Of* buxom *valour,*——] *i. e.* valour under good command, obedient to its superiors. So, in Spenser's *Faery Queene:*

" Love tyrannizeth in the bitter smarts

" Of them that to him are *buxom* and prone."

STEEVENS.

420. *That goddess blind,*

That stands upon the rolling restless stone——] Fortune is described by Cebes, and by Pacuvius, in the fragments of Latin authors, p. 60. and in the 1st book of the pieces to Herennius, precisely in these words of our poet. It is unecessary to quote them. S. W.

422. *Fortune is painted* plind, *with a muffler before her eyes, to signify to you that fortune is plind:*——] *Fortune the Goddess* is represented blind, to shew that *fortune* or *the chance of life*, is without discernment. STEEVENS.

This picture of *Fortune* is taken from the old history of *Fortunatus*; where she is described to be a fair woman, *muffled over the eyes* FARMER.

A *muffler* appears to have been part of a lady's dress. So, in *Mons. Thomas*, 1639:

"On with my *muffler*." STEEVENS.

433. The old editions,

For he hath stol'n a pax,——] "And this is conformable to history," says Mr. Pope, "a soldier (as Hall tells us) being hang'd at this time for such a fact."———Both Hall and Holinshed agree as to the point of *theft*; but as to the thing *stolen*, there is not that conformity betwixt them and Mr. Pope. It was an ancient custom, at the celebration of mass, that when the priest pronounced these words, *Pax Domini sit semper nobiscum!* both clergy and people kissed one another. But that custom being abrogated, a certain image is now presented to be kissed, which is called a *Pix*. But it was not this image which *Bardolph* stole; it

it was a *pix*, or little chest (from the Latin word, *pixis*, a box); in which the consecrated *host* was used to be kept. "A foolish soldier," says Hall expressly, and Holinshed after him, "stole a *pix* out of a church."

THEOBALD.

What Theobald says is true, but might have been told in fewer words: I have examined the passage in Hall. Yet Dr. Warburton rejected that emendation, and continued Pope's note without animadversion.

It is *pax* in the folio 1623; but altered to *pix* by Theobald and Sir Thomas Hanmer. They signified the same thing. See *Pax at Mass*, *Minshew's Guide into the Tongues*. *Pix* or *pax* was a little box in which were kept the consecrated wafers. JOHNSON.

So, in *May Day*, a comedy, by Chapman, 1611; "—Kiss the *pax*, and be quiet like your neighbours." So, in *The Downfall of Robert Earl of Huntingdon*, 1601:

"Then with this hallow'd crucifix,
"This holy wafer, and this *pix*."

That a *pix* and a *pax* were different things, may be seen from the following passage in the History of our *Blessed Lady of Loretto*, 12mo. 1608, p. 595.

"——a cup, and a sprinkle for holy water, a *pix* and a *pax*, all of excellent chrystal, gold and amber."

Again, in *Stowe's Chronicle*, p. 677: "——palmes, chalices, crosses, vestments, *pixes*, *paxes*, and such like." STEEVENS.

Pix, is apparently right. In Henry the VII's will, it is said, "forasmoch as we have often and many "tymes to our inwarde regrete and displeasure seen at

" our Jen, in diverse many churches of oure realme,
" the holie sacrament of the aulter, kept in ful, simple,
" and inhonest *pixes*, spicially *pixes* of copre and tym-
" bre; we have appointed and commaunded the trea-
" surer of our chambre, and maistre of our juell-
" houss, to cause to be made furthwith, *pixes* of silver
" and gilt, in a great nombre, for the keping of the
" holie sacrament of the aulter, after the faction of a
" *pixe*, that we have caused to be delivered to theim,
" every of the said *pixes*, to be of the value of 1111*l.*
" garnished with our armes, and rede roses and part-
" colis crowned." P. 33. REED.

445. *Why then rejoice therefore.*] This passage, with several others in the character of *Pistol*, is ridiculed by Ben Jonson, in *The Poetaster*, as follows,

" Why then lament therefore; damn'd be thy guts
" Unto king Pluto's hell, and princely Erebus;
" For sparrows must have food." STEEVENS.

451. ——Figo *for thy friendship!*] This expression occurs likewise in *Ram-Alley*, or *Merry Tricks*, 1610:

" ———water at the dock,
" A *fico* for her dock."

Again:

" A *fico* for the sun and moon." STEEVENS.

458. *The fig of Spain!*] This is no allusion to the *fico* already explained in *The Merry Wives of Windsor*; but to the custom of giving poison'd figs to those who were the objects either of Spanish or Italian revenge. The quartos 1600 and 1608 read,

" The

" The *fig* of Spain *within thy jaw*:"

And afterwards:

" The fig *within thy bowels and thy dirty maw*."

So, in *The Fleire*, 1610, a comedy,

" *Fel.* Give them *a fig*.

" *Flo.* Make them drink their last.

" *Fel.* Poison them."

Again, in *The Brothers*, by Shirley, 1652:

" I must *poison* him; one *fig* sends him to Erebus."

Again, in Ben Jonson's *Every Man in his Humour*:

" The lye to a man of my coat, is as ominous *a fruit* as the *fico*."

Again, in one of Gascoign's *Poems*:

" It may fall out thou shalt be entic'd

" To sup sometimes with a magnifico,

" And have a *fico* foisted in thy dish," *&c.*

Again, in Decker's *Match me in London*, 1631:

" *Cor.* Now do I look for a *fig*.

" *Gaz.* Chew none, fear nothing:"

and the scene of this play lies at *Seville*.

Again, in *The Noble Soldier*, 1634:

" ——Is it (poison) speeding?——

" As all our *Spanish figs* are."

Again, in *Vittoria Corombona*, 1612:

" I look now for a *Spanish fig*, or an Italian sallad daily." STEEVENS.

I believe the *Fig of Spain* is here used only as a term of contempt. In the old translation of *Galateo of Manners and behaviour*, p. 81, we have,

" She gave the *Spanish figge*,
" With both her thumbes at once." REED.

And in Fulwel's *Art of Flattery*,

" And thus farewell I will returne
" To lady hope agayne,
" And for a token I thee sende,
" *A* doting *Fig of Spayne*." HENLEY.

454. ——Flu. *Very good.*] Instead of these two words, the quartos read:—

" Captain Gower, cannot you hear it lighten and thunder?" STEEVENS.

466. ——*a sconce*,——] Appears to have been some hasty, rude, inconsiderable kind of fortification. Sir Thomas Smythe, in one of his *Discourses on the Art Military*, 1589, mentions them in the following manner: "—and that certain *sconces* by them devised, without anie bulwarks, flanckers, travasses, mounts, platformes, wet or drie ditches, in formé, with counterscarps, or any other good forme of fortification, but only raised and formed with earth, turfe, trench, and certen poynts, angles, and indents, should be able to hold out the enemie," &c. STEEVENS.

So, Falstaff in *The Merry Wives of Windsor*; " I will *ensconce* (*i. e.* entrench) myself behind the arras." BLACKSTONE.

471. ——*a horrid* suit *of the camp*,] Thus the folio. The 4tos 1600, &c. read—a horrid *shout* of the camp. STEEVENS.

Suit, I have no doubt, is the true reading. *Suit*, in our author's time, appears to have been pronounced *shoot*.

shoot. [See a note on *Love's Labour Lost.*] Hence the quarto, which was, I believe, copied by the ear, has ——*shout.* MALONE.

474. ——*such slanders of the age,*—] This was a character very troublesome to wise men in our author's time. "It is the practice with him," says Ascham, "to be warlike, though he never looked enemy in the face, yet some warlike sign must be used, as a slovenly buskin, or an over-staring frowned head, as though out of every hair's top should suddenly start a good big oath." JOHNSON.

480. ——*I must speak with him from the pridge.*] Fluellen, who comes from the bridge, wants to acquaint the king with the transactions that had happened there. This he calls *speaking to the king from the pridge.* THEOBALD.

481. ——*Drums and colours. Enter the King, Gloster, and Soldiers.*] The direction in the folio is—— "Drums and colours. Enter the king and his *poor* soldiers."

This was, I suppose, by way of introduction to the subsequent description in the chorus of Act IV. "The *poor* condemned English," &c. MALONE.

494. ——*one that is* like *to be executed*——] The quarto has not these words; and I think they might well be omitted. For, from the latter part of Fluellen's speech, it should seem, that Bardolph was *already* executed: "*His nose is executed, and his fire's out.*" MALONE.

497. —*and* whelks, *and* knobs,—] So, in Chaucer's character

character of a *Sompnour*, from which, perhaps, Shakspere took some hints for his description of Bardolph's face:

" A *Sompnour* was ther with us in that place
" That hadde a *fire-red* cherubinnes face, &c.
" ——— ——— ——— ———
" Ther n'as quicksilver, litarge, ne brimston,
" Boras, ceruse, ne oile of tartre non,
" Ne oinement that wolde clense or bite,
" That might him helpen of his *whelkes* white,
" Ne of the *knobbes* sitting on his chekes."

See the prologue to the *Canterbury Tales*, late edit. v. 628, &c. STEEVENS.

500. ——*his fire's out.*] This is the last time that any sport can be made with the red face of Bardolph, which, to confess the truth, seems to have taken more hold on Shakespere's imagination than any other. The conception is very cold to the solitary reader, though it may be somewhat invigorated by the exhibition on the stage. This poet is always more careful about the present than the future, about his audience than his readers. JOHNSON.

508. ——*Enter Montjoy.*] *Mont-joie* is the title of the first king at arms in France, as *Garter* is in our own country. STEEVENS.

————*by my habit.*] That is, by his herald's coat. The person of a herald being inviolable, was distinguished in those times of formality by a peculiar dress, which is likewise yet worn on particular occasions. JOHNSON.

518.

518. ——*upon our cue,*—] In our turn. This phrase the author learned among players, and has imparted it to kings. JOHNSON.

531. ——*so much my office.*] This speech, as well as another preceding it, was first compress'd into verse by Mr. Pope. Where he wanted a syllable, he supplied it, and where there were too many for his purpose, he made suitable omissions. Shakspere (if we may believe some of the old copies) meant both speeches for prose, and as such I have printed them. STEEVENS.

538. ——*Without* impeachment.] *i. e.* hindrance. *Empechemens*, French. STEEVENS.

552. ——*God before,*——] This was an expression in that age for *God being my guide*; or, when used to another, *God by thy guide*. So, in an old dialogue between a herdsman and a maiden going on pilgrimage to Walsingham, the herdsman takes his leave in these words:

" *Now, go thy ways, and* God before."

To *prevent* was used in the same sense. JOHNSON.

554. ——*There's for thy labour, Montjoy.*] It appears from many ancient books that it was always customary to reward a herald, whether he brought defiance or congratulation. So, in the ancient metrical history of the *Battle of Floddon*:

" Then gave he to the herald's hand,
" Besides, with it, *a rich reward*;
" Who hasten'd to his native land
" To see how with his king it far'd."

STEEVENS.

569. —Scene VII.] This scene is shorter, and I think better, in the first editions of 1600 and 1608; but as the enlargements appear to be author's own, I would not omit them. POPE.

581. ——*He bounds from the earth, as if his entrails were hairs*;——] Alluding to the bounding of tennis-balls, which were stuffed with hair, as appears from *Much Ado about Nothing*, "And the old ornament of his cheek hath already stuff'd tennis-balls." WARBURTON.

589. ——*he is pure air and fire; and the dull elements of earth and water never appear in him*,] Thus Cleopatra, speaking of herself,

"I am air and fire; my other elements
"I give to baser life." STEEVENS.

592. ——*and all other* jades *you may call*—beasts.] It is plain that *jades* and *beasts* should change places, it being the first word and not the last, which is the term of reproach; as afterwards it is said,

I had as live have my mistress a jade.

WARBURTON.

There is no occasion for this change. In the Second Part of *King Henry* IV. scene i.

"——— he gave his *able horse* the head,
"And, bending forward, struck his armed heels
"Against the panting sides of the poor *jade*."

Jade is sometimes used for a post horse. *Beast* is always employed as a contemptuous distinction. So, in *Macbeth:*

"—— what

" ——— what *beast* was't then

" That made you break this enterprize to me?" Again, in *Timon*: "—what a wicked *beast* was I to disfurnish myself against so good a time."

STEEVENS.

609. ——*Wonder of nature*——] In the first part of *K. Henry* VI. act. V. sc. iv. Shakspere himself uses the phrase which he here seems to ridicule:

" Be not offended, *nature's miracle!*"

MALONE.

The phrase is only reprehensible through its misapplication. It is surely proper when applied to a *woman*, but ridiculous indeed when addressed to a *horse*.

STEEVENS.

622. ———*like a kerne of Ireland, your French hose off, and in your strait trossers.*] This word very frequently occurs in the old dramatick writers. A man in *The Coxcomb* of Beaumont and Fletcher, speaking to an Irish servant, says, " I'll have thee flead, and *trossers* made of thy skin, to tumble in." *Trossers* appear to have been tight breeches.—The kerns of Ireland anciently rode without breeches, and therefore *strait trossers*, I believe, means only in their naked skins, which sits close to them. The word is still preserved, but now written *trowsers*. STEEVENS.

" *Trowses*," says the explanatory Index to *Cox's History of Ireland*, " are breeches and stockings made to fit as close to the body as can be." Several of the morris-dancers, represented upon the print of my window, have such hose or strait trousers; but the poet seems

seems by the waggish context to have a further meaning. TOLLET.

In *Sir John Oldcastle*, the word is spelt *strouces*. COLLINS.

The following stage direction in Ford's *Perkin Warbeck*, 1634, shews that the lower Irish were, in the time of our author, described and represented as wearing trowsers.—"Enter at one door four Scotch Anticks accordingly habited. Enter at another door, four wild *Irish* in *trowses*, long-haired, and accordingly habited." Yet our author may have intended an equivoque. MALONE.

654. ——*Who will go to hazard with me for twenty English prisoners?*] So, in the old anonymous *Henry V.*

"Come and you see what me tro at the king's drummer and fife."

"Faith me will tro at the earl of Northumberland; and, now I will tro at the king himsslf, &c."

This incident, however, might have been furnished by the chronicle. STEEVENS.

680. ——*his lacquey:*] He has beaten nobody yet but his footboy. JOHNSON.

————*'tis a hooded valour; and, when it appears, it will bate.*] This is said with allusion to falcons which are kept *hooded* when they are not to fly at game, and, as soon as the hood is off, *bait* or flap the wing. The meaning is, the Dauphin's valour has never been let loose upon an enemy, yet, when he makes his first essay, we shall see how he will flutter. JOHNSON.

683. ——*I will cap that proverb*—] Alluding to the practice of capping verses. JOHNSON.

688. ——*with*,—*A* pox *of the devil!*] The quartos 1600 and 1608 read—*with, a jogge of the devil.* STEEVENS.

699. *'Would it were day!*——] Instead of this and the succeeding speeches, the quartos 1600 and 1608 conclude this scene with a couplet:

——— *Come, come away,*
The sun is high, and we wear out the day.

STEEVENS.

717. ———*give them great meals of beef*,——] So in *K. Edw.* III. 1599:

" ——— but scant them of their *chines of beef*,
" And take away their downy featherbeds," &c.

STEEVENS.

ACT IV.

Line 3. *FILLS the wide vessel of the universe.*] *Universe* for *horizon:* for we are not to think Shakspere so ignorant as to imagine it was night over the whole globe at once. He intimates he knew otherwise, by that fine line in the *Midsummer Night's Dream:*

——— *following darkness like a dream.*

Besides, the image he employs shews he meant but

half the globe; the horizon round, which has the shape of a vessel or goblet. WARBURTON.

There is a better proof, that Shakspere knew the order of night and day, in *Macbeth:*

"*Now o'er* one half the *world*
"*Nature seems dead.*"

But there was no great need of any justification. The *universe*, in its original sense, no more means this globe singly than the circuit of the horizon; but, however large in its philosophical sense, it may be poetically used for as much of the world as falls under observation. Let me remark further, that ignorance cannot be certainly inferred from inaccuracy. Knowledge is not always present. JOHNSON.

The wide vessel of the universe is derived, I apprehend, from a different source than that which Dr. Warburton supposes. Shakspere in another play stiles *night* the *blanket of the dark:* it is probable, that the affinity between *blanket* and *sheet* suggested to him the further relation between *sheet* and *vessel*, which occurs in the *Acts*, c. x. v. 11.—"And saw heaven opened, and a certain *vessel* descending unto him, as if it had been a *great* SHEET, *knit at the four corners, and let down unto the earth.*" HENLEY.

9. ——*the other's* umber'd *face.*] Of this epithet used by Shakspere in his description of fires reflected by night, Mr. Pope knew the value, and has transplanted it into the *Iliad* on a like occasion:

"Whose

" Whose *umber'd* arms by turns thick flashes send."

Umber is a brown colour. So, in *As You like It:*

" And with a kind of *umbre* smirch my face."

The distant visages of the soldiers would certainly appear of this hue when beheld through the light of midnight fires. STEEVENS.

Another interpretation occurs, expressive of the preparation of both armies for an engagement. In *Hamlet*, act III. Mr. Steevens gives the following quotation from *Stowe's Chronicle*, " He brast up his *umber* three times." Where *umber* means the vizor of the helmet, as *umbriere* doth in *Spenser*, from the French *ombre*, ombriere, or *umbraire*, a shadow, an umbrella, or any thing that hides or covers the face. Hence *umber'd face* may denote a face armed with a helmet, as in *K. Henry* IV:

" I saw young Harry with his bever on."

and in the present play:

" Big Mars seems bankrupt in their beggar'd host,

" And faintly through a rusty beaver peeps."

Beaver here means exactly the same with *umber* in Stowe. TOLLET.

11. ——*and from the tents,*] See the preparation for the battle between Palamon and Arcite in *Chaucer*:

" And on the morwe, when the day 'gan spring,

" Of horse and harneses noise and clattering,

" There was in the hosteliries all about:

" The foamy stedes on the golden bridel

" Gnawing, and *fast the armurers also*
" *With file and hammer priking to and fro.*"

WARTON.

19. *Do the low-rated English play at dice*;] *i. e.* do play them away at dice. WARBURTON.

26. Investing *lank-lean cheeks,*——] *A gesture investing cheeks and coats* is nonsense. We should read:

Invest in *lank-lean cheeks*———

which is sense, *i. e.* their sad gesture was cloath'd, or set off, in lean cheeks and worn coats. The image is strong and picturesque. WARBURTON.

Yet perhaps even this change is unnecessary. The harshness of the metaphor is what offends, which means only, that their looks are invested in mournful gestures.

Such another harsh metaphor occurs in *Much Ado about Nothing:*

" For my part, I am so *attir'd* in wonder,
" I know not what to say." STEEVENS.

Gesture only relates to their *cheeks*, after which word there should be a comma, as in the first folio. In the second song of Sidney's *Astrophel and Stella:*

" Anger *invests* the face with a lovely grace."

TOLLET.

The present time runs throughout the whole of the description, except in this instance, where the change seems very improper. I believe we should read with Hanmer, *presenteth.* STEEVENS.

Investing, perhaps we should read, *in fasting*, &c.

ANON.

I have

I have no doubt that *presenteth*, which Mr. Steevens proposes, is the true reading.

If *in fasting*, which is a most probable conjecture, be admitted, the whole is clear.—Each of these mistakes might easily have happened from a hasty pronunciation, or inattention in the transcriber.

MALONE.

53. Minding *true things*——] To *mind* is the same as *to call to remembrance*. JOHNSON.

63. *That we should* dress *us fairly for our end.*] So, in *K. Henry IV.* P. I.

"They come like sacrifices *in their trim.*"

STEEVENS.

66. ——*old Sir Thomas Erpingham:*] Sir Thomas Erpingham came over with Bolingbroke from Bretagne, and was one of the commissioners to receive king Richard's abdication. EDWARDS, MS.

Sir Thomas Erpingham was in Henry V's time warden of Dover castle. His arms are still visible on one side of the Roman pharos. STEEVENS.

76. *With casted* slough—] *Slough* is the skin which the serpent annually throws off, and by the change of which he is supposed to regain new vigour and fresh youth. *Legerity* is lightness, nimbleness. JOHNSON.

So, in Stanyhurst's translation of *Virgil*, B. IV. 1582:

"His *slough* uncasing himself now youthfully bleacheth."

Legerity is a word used by Ben Jonson in *Every Man out of his Humour*. STEEVENS.

99. ——*an* imp *of fame*:] An *imp* is a *shoot* in its primitive sense, but means a *son* in Shakspere. In Holinshed, p. 951, the last words of lord Cromwell are preserved, who says, "—and after him that his sonne prince Edward, that godlie *impe*, may long reigne over you." STEEVENS.

117. *It* sorts——] *i. e.* it agrees. So, in Chapman's version of the 17th book of the *Odyssey:*

"His faire long lance well *sorting* with his hand."
STEEVENS.

125. ——*I warrant you*, &c.] So, in the laws and ordinances militarie set down by Robert earl of Leicester in the Low Countries printed at Leyden, 1586, one is, that "No man shall make anie outcrie or "noise in any watch ward, ambush, or anie other "place *where silence is requisite* and necessarie upon "paine of losse of life or lim at the generals discre-"tion." REED.

158. ——*conditions*;—] Are *qualities*. The meaning is, that objects are represented by his senses to him, as to other men by theirs. What is danger to another is danger likewise to him; and, when he feels *fear*, it is like the fear of meaner mortals.
JOHNSON.

195. *Their children* rawly left.] That is, *without preparation, hastily, suddenly*. What is not *matured* is *raw*. So, in *Macbeth:*

"What in this *rawness* left he wife and children?"
JOHNSON.

Rawly left, is *left young and helpless.* REMARKS.

222. ——*native punishment*,] That is, punishment in their native country. REVISAL.

That is such as they are born to if they offend. STEEVENS.

232. ——*Every subject's duty*—] This is a very just distinction, and the whole argument is well followed, and properly concluded. JOHNSON.

254. ——*that's a perilous shot out of an elder gun*,—] In the old play the thought is more opened. *It is a great displeasure that an elder gun can do against a cannon.* JOHNSON.

284. ——*twenty French crowns*——] This conceit, rather too low for a king, has been already explained, as alluding to the venereal disease. JOHNSON.

There is surely no necessity for supposing any allusion *in this passage* to the venereal disease. The conceit here seems to turn merely upon the equivocal sense of *crown*, which signifies either *a coin*, or *a head*. TYRWHITT.

289. *Upon the king!* &c.] This beautiful speech was added after the first edition. POPE.

There is something very striking and solemn in this soliloquy, into which the king breaks immediately as soon as he is left alone. Something like this, on less occasions, every breast has felt. Reflection and seriousness rush upon the mind upon the separation of a gay company, and especially after forced and unwilling merriment. JOHNSON.

322. ——farsed *title running*, &c.] *Farsed* is *stuffed*. The tumid puffy titles with which a king's name is always introduced. This I think is the sense.

JOHNSON.

So, in *All for Money*, by T. Lupton, 1574:

" ———belly-gods so swarm,
" *Farced*, and flowing with all kind of gall."

Again:

" And like a greedy cormorant with belly full *farced*."

Again, in *Jacob and Esau*, 1568:

" To make both broth and *farcing*, and that full deinty."

Again, in Stanyhurst's version of the first book of *Virgil*:

" Or eels are *farcing* with dulce and delicat hoonny."

Again, in *Every Man out of his Humour*:

" ———*farce* thy lean ribs with it too."

STEEVENS.

327. *Can sleep so soundly*, &c.] These lines are exquisitely pleasing. *To sweat in the eye of Phœbus*, and *to sleep in Elysium*, are expressions very poetical.

JOHNSON.

351. In former editions:

———*take from them now*
The sense of reck'ning of th' opposed numbers:
Pluck their hearts from them!———] Thus the first folio. The poet might intend, " Take from them the sense of reckoning those opposed numbers; *which* might pluck their courage from them." But the *relative*

lative not being express'd, the sense is very obscure.

THEOBALD.

Theobald's alteration certainly makes a very good sense; but, I think, we might read, with less deviation from the present text:

———if *th' opposed numbers*
Pluck their hearts from them.

In conjectural criticism, as in mechanics, the perfection of the art, I apprehend, consists in producing a given effect with the least possible force.

TYRWHITT.

The old reading appears to be right. The king prays that his men may be unable to reckon the enemy's force, that their hearts [*i. e.* their sense and passions) may be taken from them: that they may be as brave as a total absence of all feeling and recollection can make them. An explanation which seems to be countenanced by the old quarto. A learned friend inclines to think that by—their *hearts*, the king means the hearts *of the opposed numbers*. REMARKS.

365. *Since that my penitence comes after all,*
Imploring pardon.] *I do all this*, says the king, *though all that I can do is nothing worth*, is so far from an adequate expiation of the crime, *that penitence comes after all, imploring pardon* both for the crime and the expiation. JOHNSON.

374. *Via!—les eaux & la terre.——*] *Via* is an old hortatory exclamation, as *allons!* JOHNSON.

So, in *K. Edward* III. 1599:

"Then *Via!* for the spacious bounds of France."

Again,

Again, in the *Fawne*, by John Marston, 1606:

" Come *Via!* to this feastful entertainment!"

Again, in Marston's *What you Will*, 1607:

" Tut, *Via!* let all run glib and square!"

STEEVENS.

382. *And* daunt *them*——] The first folio reads *doubt*, which, perhaps, may have been used for *to make to doubt*; to *terrify*. TYRWHITT.

406. *The tucket-sonuance*, &c.] The *tucket-sonuance* was, I believe, the name of an introductory flourish on the trumpet, as *tocatta* in Italian is the prelude of a sonata on the harpsichord, and *toccar la tromba* is to blow the trumpet.

In the Spanish tragedy (no date) " a *tucket* afar off." Again, in the *Devil's Lawcase*, 1623:

" 2 *tuckets* by several trumpets."

Sonance is a word used by Haywood, in his *Rape of Lucrece*, 1630:

" Or if he chance to endure our tongues so much
" As but to hear their *sonance*." STEEVENS.

416. *Their horsemen sit like fixed candlesticks,*
With torch-staves in their hand;] Grandpré alludes to the form of the ancient candlesticks, which frequently represented human figures holding the sockets for the lights in their extended hands.

A similar image occurs in *Vittoria Corombona*, 1612: "—he shew'd like a pewter *candlestick*, fashioned like a man in armour, holding a tilting staff in his hand little bigger than a candle." STEEVENS.

420. ——gimmal *bit*——] *Gimmal* is, in the western

tern counties, a *ring*; a *gimmal bit* is therefore a *bit* of which the parts play'd one within another.

JOHNSON.

I meet with the word, though differently spelt, in the old play of *The Reign of King Edward the Third*, 1596:

" Nor lay aside their jacks of *gymold* mail."

Gymold or *gimmal'd* mail, means armour composed of links like those of a chain, which by its flexibility fitted itself to the shape of the body more exactly than defensive covering of any other contrivance. There was a suit of it to be seen in the Tower. Spenser, in his *Faerie Queene*, B. I. cap. v. calls it *woven mail:*

" In *woven* mail all armed warily."

In *Lingua*, &c. 1607, is mentioned:

" ———a *gimmal* ring with one link hanging."

STEEVENS.

422. ——*their executors, the knavish crows,*—] The crows who are to have the disposal of what they shall leave, their hides and their flesh. JOHNSON.

431. *I stay but for my guard;*——] It seems, by what follows, that *guard*, in this place, means rather something of ornament or of distinction than a body of attendants. JOHNSON.

The following quotation from Holinshed, p. 554, will best elucidate this passage———" The duke of Brabant, when his standard was not come, caused a *banner* to be taken from a *trumpet* and fastened upon a spear, the which he commanded to be borne before him instead of a standard."

In

In the second part of Heywood's *Iron Age*, 1632, Menelaus, after having enumerated to Pyrrhus the treasures of his father Achilles, as his myrmidons, &c. adds:

"His sword, spurs, armours, *guard*, pavilion."

From this passage it should appear that the *guard* was part of the defensive armour; perhaps what we call at present the *gorget*.

Again, in Holinshed, p. 820.

"The one bare his helmet, the second his gran-*guard*," &c. STEEVENS.

Perhaps, instead of,

I stay but for my *guard*; *on*, to the field:

We should read:

I stay but for my *guidon*;—to the field!

This conjecture is proposed with the more confidence, as I have been informed that it occurred also to the late Mr. Carter of Tunstal. In support of it may be added, what immediately follows:——

"I will *the banner* from a trumpet take,
"And use it for my haste.——"

And also, that:—*To the field!* is the word for marching used by Hotspur.——

Since the foregoing note was written, I find the word of command as given by Hotspur in his sleep, is preceded by an adhortation corresponding to *On*:—— "Courage, *to the field!*" which leads me to suppose that *guard* may be synonymous with *guidon*. It is evident that it bears this sense in the passage before us, and

and is so explained by the word *standard* in Holinshed, as cited by Mr. Steevens. HENLEY.

445. In the old edition:

Bed. *Farewel, good Salisbury; and good luck go with thee:*
And yet I do thee wrong, to mind thee of it,
For thou art fram'd of the firm truth of valour.

Exe. *Farewel, kind lord; fight valiantly to-day.*

What! does he do Salisbury wrong to wish him good luck? The ingenious Dr. Thirlby prescribed to me the transposition of the verses, which I have made in the text: and the old quartos plainly lead to such a regulation. THEOBALD.

I believe Mr. Theobald's transposition to be perfectly right, for it was already made in the quartos 1600 and 1608, as follows:

Farewel, kind lord; fight valiantly to-day,
And yet in truth I do thee wrong,
For thou art made on the true sparkes of honour.

STEEVENS.

455. *My cousin Westmoreland?*——] In the quartos 1600 and 1608, this speech is addressed to Warwick. STEEVENS.

460. *By Jove,*——] The king prays like a christian, and swears like a heathen. JOHNSON.

476. ——*of Crispian:*] The battle of Agincourt was fought upon the 25th of October, St. Crispin's day: the legend upon which this is founded, follows: "Crispinus and Crispianus were brethren, born at Rome; from whence they travelled to Soissoins in

France, about the year 303, to propogate the christian religion; but because they would not be chargeable to others for their maintenance, they exercised the trade of shoemakers; but the governor of the town discovering them to be christians, ordered them to be beheaded about the year 303. From which time the shoemakers made choice of them for their tutelar saints." *Wheatley's Rational Illustration*, folio edit. p. 76. See Hall's *Chronicle*, fol. 47. GREY.

485. ——*with advantages*,] Old men, notwithstanding the natural forgetfulness of age, shall remember *their feats of this day*, and remember to tell them *with advantage*. Age is commonly boastful, and inclined to magnify past acts and past times. JOHNSON.

493. *From this day to the ending*——] It may be observed that we are apt to promise to ourselves a more lasting memory than the changing state of human things admits. This prediction is not verified; the feast of Crispin passes by without any mention of Agincourt. Late events obliterate the former: the civil wars have left in this nation scarcely any tradition of more ancient history. JOHNSON.

498. ——*gentle his condition:*] This day shall advance him to the rank of a gentleman. JOHNSON.

King Henry V. inhibited any person but such as had a right by inheritance, or grant, to assume coats of arms, except those who fought with him at the battle of Agincourt; and, I think, these last were allowed the chief seats of honour at all feasts and publick meetings. TOLLET.

502. ——*upon St. Crispin's day.*] This speech, like many others of the declamatory kind, is too long. Had it been contracted to about half the number of lines, it might have gained force, and lost none of the sentiments. JOHNSON.

504. ——*bravely*——] Is *splendidly, ostentatiously.* JOHNSON.

505. ——*expedience*——] *i. e.* expedition. STEEVENS.

508. ——*thou hast* unwish'd *five thousand men,*——] By wishing only thyself and me, thou hast wished five thousand men away. Shakspere never thinks of such trifles as numbers. In the last scene the French are said to be *full threescore thousand,* which Exeter declares to be *five to one*; but, by the king's account, they are twelve to one. JOHNSON.

Holinshed makes the English army consist of 15,000, and the French of 60,000 horse, besides foot, &c. in all 100,000; while Walsingham and Harding represent the English as but 9000; and other authors say that the number of French amounted to 150,000. STEEVENS.

531. A *many*——] Thus the folio; the quarto—— *and* many— STEEVENS.

540. *Mark then* abounding *valour in our English*;] Thus the old folios. The quartos, more erroneously still:

Mark then aboundant——

Mr. Pope degraded the passage in both his editions, because, I presume, he did not understand it. I have

reformed the text, and the allusion is exceedingly beautiful; comparing the revival of the English valour to the rebounding of a cannon-ball.

THEOBALD.

543. *Killing in* relapse *of mortality.*] What is it *to kill in relapse of mortality?* I do not know. I suspect that it should be read:

Killing in reliques *of mortality.*

That is, continuing to *kill* when they are the *reliques* that *death* has left behind it.

That the allusion is, as Mr. Theobald thinks, *exceedingly beautiful*, I am afraid few readers will discover. The *valour* of a putrid body, that destroys by the stench, is one of the thoughts that do no great honour to the poet. Perhaps from this putrid valour Dryden might borrow the posthumous empire of Don Sebastian, who was to reign wheresoever his atoms should be scattered. JOHNSON.

By this phrase, however uncouth, Shakspere seems to mean the same as in the preceding line. *Mortality* is death. So, in *K. Henry* VI. Part I.

" ———I beg *mortality*
" Rather than life.———"

Relapse may be used for *rebonnd.* Shakspere has given *mind of honour*, for *honourable mind*; and by the same rule might write *relapse of mortality* for fatal or *mortal rebound*; or by *relapse of mortality*, he may mean—after they had *relapsed into inanimation.* STEEVENS.

This *putrid valour* is common to the descriptions of other poets as well as Shakspere and Dryden, and is predicated

predicated to be no less victorious by Lucan, lib. vii. v. 821.

" Quid fugis hanc cladem, quid olentes deseris agros?
" Has trahe Cæsar, aquas; hoc, si potes utere cœlo.
" Sed tibi tabentes populi Pharsalica rura
" Eripiunt, camposque tenent victore fugato."

Corneile has imitated this passage in the first speech in his *Pompée*

" ———de chars,
" Sur ses champs empestés confusément épars,
" Ces montagnes de morts privés d'honneurs suprêmes,
" Que la nature force à se venger eux-mêmes,
" Et de leurs troncs pourris exhaie dans les vents
" De quoi faire la guerre au reste des vivans."

Voltaire, in his letter to the academy of Belles Lettres at Paris, opposes the preceding part of this speech to a quotation from Shakspere. The Frenchman, however, very prudently stopped before he came to the lines which are here quoted. STEEVENS.

545. ——*warriors for the working day:*] We are soldiers but coarsely dressed; we have not on our holiday apparel. JOHNSON.

546. ——*our* gilt——] *i. e.* Golden show, superficial gilding. Obsolete. So, in *Timon:*

" When thou wast in thy *gilt*, and thy perfume," &c.

Again, in another of our author's plays:

"The double *gilt* of this opportunity you let time wash off."

Again, in *Arden of Feversham*, 1592:

"And now the rain hath beaten off thy *gilt*."

STEEVENS.

573. ——*discuss.*] This affected word is used by Lylly in his *Woman in the Moon*, 1597:

But first I must *discuss* this heavenly cloud."

STEEVENS.

575. ——*signieur Dew* should be a *gentleman:*] I cannot help thinking, that Shakspere intended here a stroke at a passage in a famous old book, call'd, *The Gentleman's Academie in Hawking, Hunting, and Armoric*, written originally by Juliana Barnes, and re-published by Gervase Markham, 1595. The first chapter of the *Booke of Armorie*, is, the difference 'twixt *Churles* and *Gentlemen*;" and it ends thus: "From the of-spring of *gentlemanly Japhet* came *Abraham, Moyses, Aaron*, and the Prophets; and also the king of the right line of *Mary*, of whom that *only absolute gentleman, Jesus*, was borne:—*gentleman*, by his mother *Mary*, princesse of coat armor." FARMER.

577. ——*thou dy'st on point of fox,*] *Fox* is no more than an old cant word for a sword:

"I made my father's old *fox* fly about his ears."

Beaumont and Fletcher's *Philaster*.

The same expression occurs in *The two angry Women of Abington*, 1599:

"I had a sword, ay the flower of Smithfield for a sword; a right *fox* i'faith."

Again,

Again, in *The Devil's Charter*, 1607:

" And by this awful cross upon my blade,
" And by this *fox* which stinks of Pagan blood."

STEEVENS.

582. *For I will fetch thy* rim———] This line is wanting in the quartos 1600 and 1608. The folio reads, *thy rhyme*. It appears, however, from sir Arthur George's *Translation of Lucan*, 1614, that some part of the intestines was anciently called the *rimme*, Lucan. B. I.

" The slender *rimme* too weake to part
" The boyling livar from the heart———",
———*parvusque secat vitalia limes*. L. 623.

" *Parvus limes* (says one of the scholiasts) præcordia indicat; membrana illa quæ cor et pulmones a jecore et liene dirimit." I believe it is now called the *diaphragm* in human creatures, and the skirt or midriff in beasts; but still in some places, the *rim*.

Phil. Holland, in his translation of Pliny's *Nat. Hist.* several times mentions the *rim* of the paunch, See B. XXVIII. ch. ix. p. 321, &c. STEEVENS.

586. *Brass cur!*—] Either Shakspere had very little knowledge in the French language, or his over-fondness for punning led him in this place, contrary to his own judgment, into an error. Almost every one knows that the French word *bras* is pronounced *brau*; and what resemblance of sound does this bear to *brass*, that *Pistol* should reply *Brass cur?* The joke would appear to a reader, but would scarce be discovered in the performance of the play.

Sir W. RAWLINSON.

If the pronunciation of the French language be not changed since Shakspere's time, which is not unlikely, it may be suspected some other man wrote the French scenes. JOHNSON.

Dr. Johnson makes a doubt, whether the pronunciation of the French language may not be changed since Shakspere's time; "if not," says he, "it may be suspected that some other man wrote the French scenes;" but this does not appear to be the case, at least in this termination from the rules of the grammarians, or the practice of the poets. I am certain of the former from the French *Alphabeth* of De la Mothe, and the *Orthoepia Gallica* of John Eliot; and of the latter from the rhymes of Marot, Ronsard, and Du Bartas.—Connections of this kind were very common. Shakspere himself assisted Ben Jonson in his *Scianus* as it was originally written; and Fletcher in his *Two Noble Kinsmen*. FARMER.

587. ——luxurious *mountain goat*] *Luxurious* means *lascivious*. STEEVENS.

590. ——*a ton of* moys?] *Moys* is a piece of money, whence *moi d'or*, or *moi*, of gold. JOHNSON.

596. ——*and* firk *him*.——] The word *firk* is so variously used by the old writers, that it is almost impossible to ascertain its precise meaning. On this occasion it may mean to *chastise*. So, in *Ram-Alley, or Merry Tricks*, 1611:

"————————nay, I will *firk*
"My silly novice, as he was never *firk'd*
"Since midwives bound his noddle."

In

In Beaumont and Fletcher's *Rule a Wife*, &c. it means to collect by low and dishonest industry:

" ———these five years she has *firk'd*
" A pretty living."

Again, in *Ram-Alley*, it seems to be employed in the sense of—*quibble:*

" Sir, leave this *firk* of law, or by this light," &c.

In the *Alchemist*, it is obscenely used. STEEVENS.

637. ——*this roaring devil i' the old play*,——] In modern puppet-shows, which seem to be copied from the old farces, *punch* sometimes fights the devil, and always overcomes him. I suppose the *vice* of the old farce, to whom *punch* succeeds, used to fight the devil with a wooden dagger. JOHNSON.

——*like this roaring devil in the old play*;] This is perhaps a sneer at the old play of *Henry the Fifth*, which I have mentioned before. There is in it a character called *Derick*, who behaves to him just as *Pistol* does in the scene before us. The first time *Derick* makes his appearance, he *enters roaring*, (one of the editions reads *rouing*) and throughout the piece, utters an oath with almost every line he speaks.

The devil, however, in the old mysteries, is as turbulent and vain-glorious as *Pistol*. So, in one of the *Coventry Whitsun Plays*, preserved in the British Museum. *Vespasian*. D. VIII. p. 136.

" I am your lord Lucifer that out of helle cam,
" Prince of this world, and gret duke of helle;

" Wherefore

" Wherefore my name is clepyd ser Satan,
" Whech aperyth among you a mater to spelle."

And perhaps the character was always performed in the most clamorous manner. STEEVENS.

652. *O* perdurable *shame!*——] *Perdurable* is lasting, long to continue. So, in Daniel's *Civil Wars*, &c.

" Triumphant arcs of *perdurable* might."

STEEVENS.

656. *Let us die instant:*——*Once more back again;*] This verse, which is quite left out in Mr. Pope's editions, stands imperfect in the first folio. By the addition of a syllable, I think I have retrieved the poet's sense. It is thus in the old copy:

Let us die in *once more back again.* THEOBALD.

I rather think, the word omitted in the first folio at the press, was *fight*, or *arms:*

Let us die in *fight:*—Once more back again, &c.

So, in *Macbeth:*

" At least we'll *die with harness on our backs.*"

The quarto reads,

A plague of order!——once more to the field,
And he, &c.

The second, and all the subsequent folios,

Let us *fly* in once more back again. MALONE.

659. *Like a base pander,*——] The quartos read,

Like a base leno,——— STEEVENS.

664. *Unto these English, or else die with fame.*] This line I have restored from the quartos 1600 and 1608. The constable of France is throughout the play represented

sented as a brave and generous enemy, and therefore we should not deprive him of a resolution which agrees so well with his character. STEEVENS.

696. *A* testament *of* noble-*ending love.*] The quarto reads,

An argument *of* never-*ending love.* MALONE.

But all my mother came into mine eyes,

700. *And gave me up to tears.*] This thought is apparently copied by Milton, *Par. Lost*, b. xi.

" ———compassion quell'd
" His best of man, *and gave him up to tears.*"

STEEVENS.

Dryden also, in *All for Love*, a 1. has the same expression.

" Look, Emperor, this is no common dew,
" I have not wept this forty years; but now
" *My mother comes afresh into my eyes*;
" I cannot help her softness." REED.

Does not *mother* here signify that convulsive emotion occasioned by insuppressible grief?

Thus, in *Lear:*

" O, how this *mother* swells up toward my heart!
" *Hysterica passio!* down thou climbing sorrow,
" Thy element's below!———" HENLEY.

708. *Give the word through.*] Here the quartos 1600 and 1608 add,

Pist. *Couper gorge.* STEEVENS.

709. Scene VII.] Here in the other editions, they begin the fourth act very absurdly, since both the place

place and time evidently continue, and the words of Fluellen immediately follow those of the king just before. POPE.

Kill the poyes and the luggage! 'tis expressly against the law of arms:] In the old folios, the 4th act is made to begin here. But as the matter of the Chorus, which is to come betwixt the 4th and 5th acts, will by no means sort with the *scenery* that here follows, I have chose to fall in with the other regulation. Mr. Pope gives a reason why this scene should be connective to the preceding scene; but his reason, according to custom, is a mistaken one. "The words of Fluellen," says he, "immediately follow those of the king just before." The king's last words, at his going off, were:

Then ev'ry soldier kill his prisoners:
Give the word through.

Now Mr. Pope must very accurately suppose, that Fluellen overhears this; and that by replying, *Kill the poyes and the luggage! 'tis exprssely against the law of arms*; —he is condemning the king's order, as against martial discipline. But this is a most absurd supposition. Fluellen neither overhears, nor replies to, what the King had said; nor has *kill the poyes and the luggage* any reference to the soldiers killing their prisoners; nay, on the contrary (as there is no interval of an act here), there must be some little pause betwixt the king's going off, and Fluellen's entering (and therefore I have said, *Alarms continued*); for we find by Gower's first speech, that the soldiers had already cut their prisoners throats, which required some time to do. The matter

matter is this: The baggage during the battle (as King Henry had no men to spare) was guarded only by boys and lacqueys; which some French run-aways getting notice of, they came down upon the English camp-boys, whom they kill'd and plundered, and burn'd the baggage; in resentment of which villany it was, that the king, contrary to his wonted lenity, ordered all prisoners' throats to be cut. And to this villany of the French run-aways, Fluellen si alluding, when he says, *Kill the poyes and the luggage!* The fact is set out (as Mr. Pope might have observed) both by Hall and Holinshed. THEOBALD.

Unhappily the king gives one reason for his order to kill the prisoners, and Gower another. The king killed his prisoners because he expected another battle, and he had not men sufficient to guard one army and fight another. Gower declares that the *gallant king* has *worthily* ordered the prisoners to be destroyed, because the luggage was plundered, and the boys were slain. JOHNSON.

754. ——*As Alexander*, &c.] I should suspect that Shakspere, who was well read in Sir Thomas North's translation of *Plutarch*, meant these speeches of Fluellen, as a ridicule on the parallels of the Greek author, in which, circumstances common to all men are assembled in opposition, and one great action is forced into comparison with another, though as totally different in themselves, as was the behaviour of Harry Monmouth from that of Alexander the Great.

STEEVENS.

757. ——*the fat knight*——] This is the last time that Falstaff can make sport. The poet was loath to part with him, and has continued his memory as long as he could. JOHNSON.

770. *And make them* skir *away*,——] This word has already occurr'd in *Macbeth*. STEVENS.

772. *Besides, we'll cut the throats*, &c.] The king is in a very bloody disposition. He has already cut the throats of his prisoners, and threatens now to cut them again. No haste of composition could produce such negligence; neither was this play, which is the second draught of the same design, written in haste. There must be some dislocation of the scenes. If we place these lines at the beginning of the twelfth scene, the absurdity will be removed, and the action will proceed in a regular series. This transposition might easily happen in copies written for the players. Yet it must not be concealed, that in the imperfect play of 1608 the order of the scenes is the same as here. JOHNSON.

The difference of the two copies may be thus accounted for. The elder was, perhaps taken down, during the representation, by the contrivance of some bookseller who was in haste to publish it; or it might with equal probability, have been collected from the repetitions of actors invited to a tavern for that purpose. The manner in which many of the scenes are printed adds strength to the supposition; for in these a single line is generally divided into two, that the quantity of the play might be seemingly increased.—The second and more ample edition

edition may be that which regularly belonged to the playhouse; and yet with equal confidence we may pronounce, that every dramatick composition would materially suffer, if only transmitted to the publick through the medium of ignorance, presumption, and caprice, those common attendants on a theatre. STEEVENS.

There is no difference, that I can find, in the two copies. Both the quarto and the folio has these lines. MALONE.

790. Yerk *out their armed heel,*——] So, in *The Weakest goes to the Wall*, 1618:

" Their neighing gennets, armed to the field,
" Do *yerk* and fling, and beat the sullen ground."

STEEVENS.

812. ——*Monmouth* caps;——] *Monmouth caps* were formerly much worn. From the following stanza in an old ballad of the *caps*, printed in *The Antidote against Melancholy* 1661, p. 31. it appears they were particularly worn by soldiers:

" The soldiers that the *Monmouth* wear
" On castles tops their ensigns rear.
" The seamen with the thrumb doth stand
" On higher parts than all the land."

REED.

To this Mr. Reed might have added, that these caps are still the common wear of seamen. ***

848. ——*great sort,*——] High rank. So, in the ballad of *Jane Shore:*

" Lords and ladies of *great sort.*" JOHNSON.

The quartos 1600 and 1608 read,

——*his enemy may be a gentleman* of worth.

STEEVENS.

848. —*quite from the answer of his degree.*] A man of such station as is not bound to hazard his person to *answer* to a challenge from one of the soldiers *low degree.* JOHNSON.

910. ——into *plows,*——] The *Revisal* reads, very plausibly,

" *in* two *plows.*" JOHNSON.

The quarto reads, *I will give treason his* due *presently.* We might therefore read—*in due* plows, *i. e* in the beating that is so well his *due.*

Fuller, in his *Church History,* p. 139, speaks of the task-masters of Israel, " on whose back the number of bricks wanting were only *scored in blows.*"

STEEVENS.

The Scotch, both in speaking and in writing, frequently use *into* for *in.* However, if it should be thought necessary to amend the text, the readiest way would be to omit a syllable, and read—in *plows.*

REMARKS.

935. *Give me* thy *glove—Look, here is the fellow of it.*] The king, by " *thy* glove," meant—*the glove that thou hast now in* thy *cap, i, e.* Henry's Glove.

MALONE.

970. ——*Charles Duke of Orleans,* &c.] This list is copied from Hall. POPE.

982. ——*sixteen hundred mercenaries;*] *Mercenaries* are in this place *common soldiers, or hired soldiers.* The gentlemen served at their own charge in consequence of their tenures. JOHNSON.

986.

986. *Charles* De-la-bret,] *De-la-bret*, as is already observed, should be Charles *D'Albert*, would the measure permit of such a change. Holinshed sometimes apologizes for the omission of foreign names, on account of his inability to spell them, but always calls this nobleman "the lord *de la Breth*, constable of France." See, p. 549, and p. 555, &c. STEEVENS.

997. *Edward the duke of York,——*] This speech, which in the quartos is given to *Exeter*, appears in the folio as part of the king's. STEEVENS.

1018. *Do we all holy rites;*] The king (say the *Chronicles*) caused the Psalm, *In exitu Israel de Ægypto* (in which, according to the vulgate, is included the Psalm, *Non nobis, Domine*, &c.) to be sung after the victory. POPE.

ACT V.

Line 12. ——*A MIGHTY whiffler*——] An officer who walks first in processions, or before persons in high stations, on occasions of ceremony. The name is still retained in London; and there is an officer so called that walks before their companies at times of publick solemnity. It seems a corruption from the French word *huissier*. HANMER.

——*a mighty whiffler*——] See Mr. Warton's note to the tragedy of *Othello*, act iii. sc. ii.

In the play of *Clyomon, Knight of the Golden Shield*, &c. 159, a *whiffler* makes his appearance at a tournament, clearing the way before the king. In *Westward Hoe*, by Decker and Webster, 1612, the term is often mentioned. Again, in *Monsieur D'Olive*, 1606:

"I can go into no corner, but I meet with some of my *whifflers* in their accoutrements; you may hear them half a mile ere they come at you."

"——I am afraid of nothing but that I shall be balladed, I and all my *whifflers*."

Again, in *Westward Hoe*, 1607:

"The torch-men and *whifflers* had an item to receive him."

Again, in TEXNOΓAMIA, 1618:

"Tobacco is a *whiffler*,
"And cries huff snuff with furie:
"His pipe's his club and linke," &c.

Again, in *The Isle of Gulls*, 1633:

"And Manasses shall go before like a *whiffler*, and make way with his horns." STEEVENS.

21. *Giving full trophy,——*] Transferring all the honours of conquest, all trophies, tokens, and shews, from himself to God. JOHNSON.

26. *Like to the senators of antique Rome,*] This is a very extraordinary compliment to the city. But he ever declines all general satire on them; and in the epilogue to *Henry VIII.* he hints with disapprobation on his contemporary poets, who were accustomed to abuse them. Indeed, his satire is very rarely partial and licentious. WARBURTON.

29.

29. ——*likelihood*] *Likelihood* for similitude. WARBURTON.

The later editors, in hope of mending the measure of this line, have injured the sense. The folio reads as I have printed; but all the books, since revisal became fashionable, and editors have been more diligent to display themselves than to illustrate their author, have given the line thus:

"*As by a* low, *but loving* likelihood."

Thus they have destroyed the praise which the poet designed for Essex; for who would think himself honoured by the epithet *low?* The poet desirous to celebrate that great man, whose popularity was then his boast, and afterwards his destruction, compares him to king Harry; but being afraid to offend the rival courtiers, or perhaps the queen herself, he confesses that he *is lower* than a king, but would never have represented him absolutely, as *low*. JOHNSON.

30. *Were now the general*, &c.] The earl of Essex, in the reign of queen Elizabeth. POPE.

32. *Bringing rebellion broached*——] Spitted, transfixed. JOHNSON.

46. *Enter Fluellen and Gower.*] This scene ought, in my opinion, to conclude the fourth act, and be placed before the last chorus. There is no English camp in this act; the quarrel apparently happened before the return of the army to England, and not after so long an interval as the chorus has supplied. JOHNSON.

Fluellen presently says, that he wore his leek in consequence

sequence of an affront he had received but the day before from *Pistol*. Their present quarrel has therefore no reference to that begun in the sixth scene of the third act. STEEVENS.

64. *To have me fold up*, &c.] Dost thou desire to have me put thee to death. JOHNSON.

80. ——*a squire of low degree.*] This alludes to an old metrical romance, which was very popular among our countrymen in ancient times, intitled, *The Squire of low Degree*. It was burlesqued by Chaucer in his rhime of *Sir Thopas*, and begins thus:

"It was a *squyre of low degre*
"That loved the king's daughter of Hungre."

See *Reliques of English Poetry*, vol. iii. p. 30. 2d edit. PERCY.

83. ——*astonish'd him.*] *i. e.* you have stunned him with the blow. JOHNSON.

92. *I eat, and eat, I swear*——] Thus the first folio, for which the late editors have put, *I eat and swear*. We should read, I suppose, in the frigid tumour of *Pistol's* dialect:

"*I eat and* eke *I swear.*" JOHNSON.

120. *gleeking*——] *i. e.* scoffing, sneering. STEEVENS.

126. *Doth fortune play the* huswife——] *i. e.* the *jilt*. *Huswife* is here in an ill sense. JOHNSON.

127. *News have I, that my* Dol *is dead*——] We must read, *my* Nell *is dead*. Dol Tearsheet was so little the favourite of *Pistol*, that he offered her in contempt to *Nym*. Nor would her death have *cut off his*

his rendezvouz; i. e. *deprived him of a home.* Perhaps the poet forgot his plan. In the quartos of 1600 and 1608, these lines are read thus:

" Doth fortune play the *huswye* with me now?
" Is honour cudgel'd from my warlike lines?
" Well, France farewell. News have I certainly,
" That Doll is sick on mallydie of France.
" The warres affordeth nought, home will I trug,
" Bawd will I turne, and use the slyte of hand.
" To England will I steal, and there I'll steal;
" And patches will I get unto these skarres,
" And swear I gat them in the Gallia warres."

JOHNSON.

135. The comick scenes of *The History of Henry the Fourth* and *Fifth* are now at an end, and all the comick personages are now dismissed. Falstaff and Mrs. Quickly are dead; Nym and Bardolph are hanged; Gadds-hill was lost immediately after the robbery; Poins and Peto have vanished since, one knows not how; and Pistol is now beaten into obscurity. I believe every reader regrets their departure. JOHNSON.

136. *Peace to this meeting, wherefore we are met!*] Peace, for which we are here met, be to this meeting.

Here, after the chorus, the fifth act seems naturally to begin. JOHNSON.

162. *Unto this bar*——] To this *barrier*; to this place of congress. JOHNSON.

176. *Her vine,*———

Unpruned dies:——] We must read, *lyes*; for neglect of pruning does not kill the vine, but causes

ses it to ramify immoderately, and grow wild; by which the requisite nourishment is withdrawn from its fruit. WARBURTON.

This emendation is physically right, but poetically the vine may be well enough said to die which ceases to bear fruit. JOHNSON.

178. *Like prisoners*——] This image of prisoners is oddly introduced. A *hedge even pleach'd* is more properly imprisoned than when it luxuriates in unpruned exuberance. JOHNSON.

182. ——*deracinate*——] To *deracinate* is to force up by the roots. So, in *Troilus and Cressida:*

"———rend and *deracinate*

"The unity," &c. STEEVENS.

190. *Defective in their natures,*——] *Nature had* been changed by some editors into *nurture*; but, as Mr. Upton observes, unnecessarily. *Sua deficiuntur natura.* They were not defective in their *crescive* nature, for they grew to wildness; but they were defective in their proper and favourable nature, which was to bring forth food for man. STEEVENS.

196. ——*diffus'd attire,*] *Diffus'd* is so much used by our author for *wild, irregular,* and *strange,* that in *The Merry Wives of Windsor* he applies it to a song supposed to be sung by fairies. JOHNSON.

198. ——*former favour,*] Former *appearance.* JOHNSON.

217. ———*We will, suddenly,*

Pass our *accept, and peremptory answer.*] *i. e.* we will pass our acceptance of what we approve, and

we

we will pass a peremptory answer to the rest. Politeness might forbid his saying, we will pass a denial, but his own dignity required more time for deliberation. TOLLET.

235. *Fair Katharine, and most fair!*] Shakspere might have taken the hint for this scene from the anonymous play of *Henry V.* so often quoted, where the king begins with greater bluntness, and with an exordium most truly English;

"How now, fair lady Katharine of France!

"What news?" STEEVENS.

261. ——*such a plain king,*] I know not why Shakspere now gives the king nearly such a character as he made him formerly ridicule in Percy. This military grossness and unskilfulness in all the softer arts does not suit very well with the gayeties of his youth, with the general knowledge ascribed to him at his accession, or with the contemptuous message sent him by the dauphin, who represents him as fitter for the ball-room than the field, and tells him that he is not to *revel into dutchies*, or win provinces *with a nimble galliard.* The truth is, that the poet's matter failed him in the fifth act, and he was glad to fill it up with whatever he could get; and not even Shakspere can write well without a proper subject. It is a vain endeavour for the most skilful hand to cultivate barrenness, or to paint upon vacuity. JOHNSON.

267. *clap hands*——] See *Winter's Tale.* REED.

290. ——*take a fellow of plain and* uncoined *constancy*—]

stancy——] *i. e.* A constancy in the ingot, that hath suffered no alloy, as all coined metal has.

WARBURTON.

I believe this explanation is more ingenious than true; to *coin* is to *stamp* and to *counterfeit*. He uses it in both senses; *uncoined* constancy signifies *real* and *true* constancy, *unrefined* and *unadorned*. JOHNSON.

307. *Is it possible dat I should love de enemy of France?*] So, in the anonymous play of the *Famous Victory of Henry the Fifth:*

"*Kate.* How should I love thee, which is my father's enemy?" STEEVENS.

318. ——*like a married wife about her husband's neck*,——] The folio reads, a *new married* wife, and the quartos 1600 and 1608———*like a bride on her new-married husband*. STEEVENS.

344. ——*with* scambling,——] *i. e.* scrambling. See Dr. Percy's note on the first scene of this play. STEEVENS.

348. *go to Constantinople*——] Shakspere has here committed an anachronism. The Turks were not possessed of Constantinople before the year 1143, when Henry V. had been dead thirty-one years.

THEOBALD.

364. *poor and* untempering *effect*——] The sense is, I understand that you love me, notwithstanding my face has no power to *temper*, *i. e.* soften you to my purpose:

"———nature made you
"To *temper* man———" *Otway.*

So, again in *Titus Andronicus*, which may, at least, be quoted as the work of an author contemporary with Shakspere:

"And *temper* him with all the art I have."

STEEVENS.

419. *Your lips should sooner persuade Harry of England, than a general petition of monarchs.*] So, in the old anonymous *Henry V.*

"——Tell thy father from me, that none in the world should sooner have persuaded me," &c.

STEEVENS.

427. ——*my* condition *is not smooth:*] *Condition* is temper. So, in *K. Henry IV.* Part I. sc. iii.

"———my *condition*,

"Which has been *smooth* as oil," &c.

STEEVENS.

453. *This moral*——] *i. e.* the application of this fable. The *moral* being the application of a fable, our author calls any application a *moral.* JOHNSON.

479. *notre très cher filz*—and thus in Latin; *præclarissimus filius.*——] What, is *très cher*, in French, *Præclarissimus* in Latin? We should read, *precarissimus.* WARBURTON.

"This is exceeding true," says Dr. Farmer, "but how came the blunder? It is a typographical one in Holinshed, which Shakspere copied; but must indisputably have been corrected, had he been acquainted with the languages." STEEVENS.

510. *Prepare we*, &c.] The quartos 1600 and 1608 conclude with the following speech:

" Hen. *Why then fair Katharine,*
" *Come, give me thy hand:*
" *Our marriage will we present solemnize,*
" *And end our hatred by a bond of love.*
" *Then will I swear to Kate, and Kate to me,*
" *And may our vows once made, unbroken be.*"

STEEVENS.

516. *Our* bending *author*——] By *bending*, our author meant *unequal to the weight of his subject, and bending beneath it*; or he may mean, as in *Hamlet:*

" Here *stooping to your* clemency." STEEVENS.

518. *Mangling by starts*——] By touching only on select parts. JOHNSON.

THE END.